CHELYS,

MINURITIONUM ARTIFICIO EXORNATA:

SIVE,

Minuritiones ad Baſin, etiam Ex tempore Modulandi Ratio.

IN TRES PARTES DISTRIBUTA.

The Diviſion-Viol,

OR,

The Art of PLAYING *Ex tempore* upon a GROUND.

DIVIDED INTO THREE PARTS.

Pars I. *Chelyos tractandæ Præcepta.*

Pars II. *Melotheſiæ Compendium.*

Pars III. *Minuritiones ad Baſin aptandi Methodus.*

Part I. *Of the Viol it ſelf, with Inſtructions to Play upon it.*

Part II. *Uſe of the Concords, or a Compendium of Deſcant.*

Part III. *The Method of ordering Diviſion to a Ground.*

Authore CHRISTOPHORO SIMPSON.

EDITIO SECUNDA.

LONDON,

Printed by *W. Godbid* for *Henry Brome* at the *Gun* in *Ivy-lane.*

M. DC. LXVII.


NULLA LUX SINE VERA
I. Carwarden pinxit.
Guil. Faithorne sculp.
Christophori Simpson Effigies.

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UMI - 19

TO HIS EVER HONOURED PATRON

Sir IOHN BOLLES Bar^t.

SIR,

THis Treatiſe, upon the firſt Publication, was Dedicated to your late Father, and not without good reaſon; for, all the Motives that could enter into a Dedication of that nature, did oblige me to it. Firſt, as he was a moſt eminent Patron of *Muſick*, and *Muſitians*. Secondly, as he was not only a Lover of *Muſick*, but alſo a great Performer in it. Thirdly, as the ſaid Treatiſe had its Conception, Birth, and Accompliſhment under His Roof, in your Minority. Laſtly, as he was my peculiar Patron; affording me a cheerful Maintenance, when the Iniquity of the Times had reduced me (with many others in that common calamity) to a condition of needing it.

That Impreſſion being ſpent, and another importun'd, this Second comes now in order to kiſs Your Hands, and deſire Your Patronage, as Immediate Heir and Succeſſor to your Father; not only to his Eſtate, but likewiſe to his Dignity, Worth and Virtue. And in This *Dedication* I have ſome Advantages which I had not in the Former. One is, that *you* were the chief occaſion of this Book; and therefore, if there be any thing of worth in it, the World may thank You for it: For, it was contriv'd and carried on for Your Inſtruction in *Muſick*, at ſuch vacant hours as you were not imploy'd in Studies of more concernment: And, as it was made for You, ſo it has made You (by your ingenuity) not only the greateſt Artiſt, but alſo the ableſt Judge of it, that (I think) is this day in *Europe*; (I mean) of a Gentleman, and no Profeſſor of the *Science*. And this opinion of mine I find confirmed by a Paper of *Verſes* printed at *Rome*, when you

travell'd thoſe Parts, which were occaſion'd by your rare Expreſſions on the *Viol* at a *Muſick-meeting*; in which were preſent not only divers Grandees of that Court and City, with ſome Ambaſſadors of Foreign States; but alſo the Great *Muſitians* of *Rome*, who are eſteem'd Superlative; all admiring your Knowledge in *Muſick*, and your Excellency upon that *Inſtrument.* That I might give Your ſelf, our Nation, and the Author of thoſe Verſes the Right which is due to each, I have preſumed to Reprint them on the following Page, as well for a Juſtification of what I have ſaid, as alſo for an Encouragement to thoſe who ſhall make uſe of the ſame Inſtructions which guided you on to that Perfection. I am loth to detain you too long, yet one thing I muſt acquaint you with, which is, That our *Diviſion-Viol* Sounds better now in *Latin* than it formerly did in *Engliſh*; the Gentleman that hath improv'd it is your kind Acquaintance, my ever honoured Friend (and ſometime Scholar in *Muſick*) Mr. *William Marſh*, that it might be underſtood in Foreign Parts; and I have cauſed its Native Language to be joyned therewith, to make it uſeful at Home as well as Abroad. This is all I have to ſay, more than what I ſuppoſe you already know; which is, that I am

SIR,

Your moſt real and

Humble Servant

Chr. Simpſon.

EXIMIÆ NOBILITATI, DOCTRINÆ, VIRTUTI
cum ſumma Muſices harmonia conſono adoleſcenti,
ILLUSTRISSIMO DOMINO,

D. IOANNI BOLLES,

ANGLO,

ROBERTI BARONET. HÆREDI FILIO.

Mirificam ſuavitatem ejuſdem & argutiam in tangenda Britanica Chely, quam Vulgò dicunt VIOLAM MAJOREM *ſtupori Romæ fuiſſe.*

ODE

JACOBI ALBANI GHIBBESII, MED. DOCT.

AC IN ROMANA SAPIENTIA ELOQ. PROF. PRIMARII.

RES ſuas dicam ſibi habere Phœbo,
Te modis aures retinente noſtras:
Quale ſolamen Samius negârit
Doctor Olympo.
Quantus Alcides animos triumphas,
Gallico major! trahat ille vulgus:
Roma Te vidit ſtupefacta primos
Ducere patres;
Roma tormentum fidium inſecuta
Dulce, concentus licèt ipſa mater.
Allobrox miræ *Venetúſque* plauſit
Nuntius arti.
Vividum claro, celebrémque alumno
Laudo *Simpſonum*: vaga fama quantum
Theſſali cultu juvenis magiſtrum
Diſtulit orbi.
Hactenùs plectrum, citharámque vates
Noverint; *Arcu Violáque* freti
Concinent poſthac: nequè Threſſa certet
Chorda *Britannæ*.
O virûm felix, & opima rerum
Albion, ſedes placitura Muſis!
O poli ſidus mihi, quò remotam
Dirigo puppim!

à Muſæo noſtro, Kal. April. 1661. *Monumentum, & pignus amoris.*

ROMÆ, Excudebat Franciſcus Moneta. MDCLXI. *Superiorum permiſſu.*

a

To the Reader.

I Came with great willingneſs (though under the Obligation likewiſe of a Duty) to the reading of this Book; out of a Reſpect both to the *Author*, and to the *Subject* of it: the *One* being my Familiar *Friend*, and the *Other*, my Singular *Entertaynment*, and *Delight*. Having now thoroughly, and carefully peruſed it, I ſhould reckon my ſelf a little wanting to the Publique, if I acquainted not the world, that in ſo doing I have received much Benefit and Satisfaction. It bears for Title, *THE DIVISION VIOL*; *or, The Art of Playing Extempore upon a Ground*; and it does certainly anſwer That pretence, both for *Matter* and *Method*, to the higheſt point of reaſonable Expectation. And yet I cannot ſo properly call it the *Beſt*, as (indeed,) the *only Treatiſe* I find extant upon this Argument; which without doubt renders it the more valuable, in that it is brought upon the firſt eſſay ſo near to perfection: for it is a piece ſo Inſtructive, and of ſuch a Latitude, that it meets all Capacities, and finds no man either too wiſe, or too weak to be the better for it. Briefly; As to the Command, and Maſtery of the Viol, (in that point which is the Excellency of That Inſtrument) either for Hand, or Skill, I will take upon me to aver, that whoever has This Book by him, has one of the beſt Tutors in the world at his Elbow. And let me add, that although it be Calculated eſpecially (as appears by the Title) for the *Diviſion Viol*, yet when you come to the Deſcant, and Directions for Diminution upon a Ground, you will find it a work of exceeding uſe in all ſorts of Muſick whatſoever.

Roger L'Eſtrange.

Ad Muſices Amatorem.

EA rerum humanarum conditio eſt, ut dùm explorantur, dùm ad vivum reſecantur, Nihili nos ſui, unde primùm emerſerunt, admoneant. Scientias Arteſq; quarum ſtupendos progreſſus nemo non videt, ac Diſciplinas præſertim Mathematicas, ſi ad Principia prima, ad Axiomata ac Poſtulata revoces, res nihili putes, mireriſq; ſubitò tam exiguis è fontibus tantum prodigiorum confluxiſſe Oceanum. Plurima iſtius generis è minimis initiis exiſtunt maxima. Elucet præ cæteris in Muſicâ eximia quædam ab exordio tenui claritudo. Eam ſi temerè ipſo in limine intuearis, humilis inprimis, nulloq; ornamento ſpectabilis, intus canere videtur omnia; in penitiori Harmoniæ Sacrario illuſtris apparet admodùm atq; de debellatis ſæpiùs Auditorum animis erecto ſublimè tropæo, victrix ac triumphabunda feſtivum Pæana ingeminat. Niſi forte illud Poetæ ei rectiùs convenit:

> *Parva ortu primo, mox ſeſe attollit in auras,*
> *Ingrediturq; ſolo, & caput inter nubila condit.*

Ne longiùs abeam, vel hanc ipſam Chelyn Minuritionum artificio exornatum conſule. Præcepta quæ in aditu primùm occurrunt, exilia forſam ac tenuia cenſeas; inde tamen ſi filum texueris, quo errabunda veſtigia pedetentim cauteq; regas, difficili te Labyrintho ſenſim expedies, atq; in apertis demùm amœniſq; Minuritionum campis, magno cum fœnore ac liquidiſſimo voluptatis ſenſu ſpatiari demiraberis. Teſtantur id ii, quorum ex hiſce elementis inſignis prognata modulandi ſolertia incredibiles paſſim animorum motus plauſuſq; excitavit. Quare viſum eſt Chelyn hanc Anglicam latio donare ac publici juris facere, ne res communibus votis tantopere expetita, Inſulâ dumtaxat unâ circumſcriberetur; atq; ut, quò prævia jampridem pervolavit fama quantâ cum venuſtate ac arte Chelys in Angliâ tractari ſoleat, Ars quoq; ipſa transfretaret.

Nomenclatura quarundam vocum in gratiam Tyronum variè reddita.

	Anglicè.	Gallicè.	Italicè.
Chelys.	A Viol.	*Une Viole.*	*Una Viola.*
Umbo.	The Belly of the Viol.	*La Table.*	*La Tauola.*
Tergum.	The Back.	*Le fond.*	*Il fondo.*
Jugum.	The Neck.	*Le Manche.*	*Il manico.*
Canon.	The Fingerboard.	*La Touche.*	*La Tartiera.*
Chordotomus. Magas ſuperior, crenæ ſuperiores.	The Nut of the Fingerboard.	*Le Cillet.*	*Il Capitaſto.*
Intervalla; ligulæ.	The Frets.	*Les Touches.*	*J Taſti.*
Collabi.	The Pegs.	*Les Cheuilles.*	*J Piroli, Biſcheri.*
Magas inſerior; Ponticulus.	The Bridge.	*Le Cheualet.*	*Il Ponticello.*
Retinaculum; Cauda.	The Tail-piece.	*La Queüe.*	*La Coda.*
Suſtentaculum inteſtinum.	The Sound-Poſt.	*L' Ame.*	*L' Anima.*
Arcus; Plectrum.	TheBow.	*L' Archet.*	*L' Arco.*
Setæ.	The hairs of the bow	*Les Creins.*	*J crini.*
Iſthmus. Aſſerculus ſetis obſtans.	TheNut of the Bow.	*La Hauſte.*	*La Alza.*
Sex fides chordæ.	The Six ſtrings.	*Les ſix Chordes.*	*Le Sei chorde.*
Suprema. Secunda.	The Treble. The Second.	*La Chanterelle la Seconde.*	*Il Cantino, la Seconda.*
Tertia. Quarta.	The Third. The Fourth.	*La Troiſieſme, la Quatrieſme.*	*La Terza, La Quarta.*
Quinta. Sexta. ſeu ima.	The Fifth. The Sixth.	*La cinquieſme, La Sixieſme.*	*La Quinta, La Seſta.*
Tonus.	The Key of a Song.	*Le Ton d' vn chant.*	*Il Tuono d' vn Canto.*
Clavis.	The Cliff.	*La Clef.*	*La Chiaue.*
B. Molle.	A Flat.	*Le B. Mol.*	*Il B. Molle.*
B. durum, quadratum.	A Sharp.	*Le B. Quarre.*	*Il B. quadro.*
Notæ	The Notes.	*Les Nottes.*	*Le Note.*
Brevis.	Brief.	*Breve.*	*Breve.*
Semibrevis.	Semibrief.	*Semibreve.*	*Semibreve.*
Minima.	Minim.	*Minime.*	*Minima.*
Semiminima.	Crochet.	*Noire.*	*Simini-nima.*
Fuſa, chroma.	Quaver.	*Crochüe.*	*Croma.*
Semifuſa, Semichroma.	Semiquaver.	*Double Crochüe.*	*Semicroma.*
Semifuſæ Semis.	Demi-Semiquaver.	*Triple Crochüe.*	*Arbiſcroma.*
Contrapunctus.	Counterpoint.	*Contrepoint. Notte contre Notte.*	*Contrapunto. Nota contra Nota.*
Contrapunctus extemporalis.	Deſcant.	*Contrepoint a premiere veüe.*	*Contrapunto a mente.*
Syncope, Ligatura.	Binding or Ligature.	*Une Liaiſon.*	*Una Legatura.*
Ptôſis. Cadentia.	A Cadence.	*Une Cadence.*	*Una Cadenza.*
Teretiſmi.	Double Relliſhes.	*Des Cadences de nœuds et tremblemens.*	*Cadenze di Groppoe Trillo.*
Clauſula finalis.	Cloſe.	*Cadence finale.*	*Cadenza finale.*

Elenchus eorum quæ hoc libro Continentur.

Parte Primâ.

CHelyos tractandæ Præcepta. pag. 1.

De Chely ipſâ, qualis Minuritionibus maximè quadret, & quomodo concinnanda. ib.

De Plectro, ſeu Arcu Muſico. p. 2.

De Collocatione Chelyos. ib.

Quomodo tenendus & movendus Arcus. ib.

De Siniſtræ Collocatione, motuque. p. 4.

De Chelyos Chordotoniâ ad Scalam Muſicam accommodatâ. ib.

Quâ ratione eædem Notæ in diverſis Chordis exprimi poſſint. ib.

Quare Digiti ſiniſtræ in eâdem ſæpè ſede continuandi ſint. p. 5.

Regula movendi Arcum. p. 6.

Quo ordine Digiti Canoni applicandi ſint. ib.

Quis motus Brachio dextro, manuſque juncturæ conveniat. p 7.

Quomodo plures ſimul notæ perſtringendæ ſint. p. 9.

De Triplis. p. 10.

De ſonorum blanditiis atq; Leporibus. ib.

Lepôres ex tremoribus oriundi. p. 11.

Parte Secundâ.

MElothesiæ Compendium. p. 13.

De Intervallis. ib.

De Concordantiis. p. 15.

Tranſitio Concordantiarum. ib.

De Melothesiæ Clavi ſeu Tono. p. 16.

The Contents of the Book.

In the Firſt Part.

OF the Viol it ſelf, with Inſtructions how to play upon it. *pag.* 1.

§ 2. What kind of Viol is fitteſt for Diviſion, and how to be accommodated. *ib.*

§ 3. What kind of Bow. *p.* 2.

§ 4. How to hold or place the Viol. *ib.*

§ 5. How to hold and move the Bow. *ib.*

§ 6. The poſture of the Left Hand. *p.* 4.

§ 7. How the Viol is Tuned, and applyed to the Scale of Muſick. *ib.*

§ 8. How the ſame Notes may be play'd upon different Strings. *ib.*

§ 9. A Rule for Holding on the Fingers. *p.* 5.

§ 10. A Rule for the Motion of the Bow. *p.* 6.

§ 11. Of ordering the fingers in gradual Notes. *ib.*

§ 12. The Motion of the Right Arm and Wriſt. *p.* 7.

§ 13. How to order the Bow in double Stops. *p.* 9.

§ 14. Of Tripla's. *p.* 10.

§ 15. Concerning the Gracing of Notes. *ib.*

§ 16. Shaked Graces. *p.* 11.

In the Second Part.

§ 1. USe of the Concords, or a Compendium of Deſcant. *p.* 13.

§ 2. Of Intervalls. *ib.*

§ 3. Of the Concords. *p.* 15.

§ 4. Paſſage of the Concords. *ib.*

§ 5. Concerning the Key or Tone. *p.* 16.

§ 6. How to frame a Baſs. *p.* 17.	*Quâ ratione Baſſus conformãdus ſit.* p 17
§ 7. How to joyn a Treble to the Baſs. *ib.*	*Quo pacto Cantus Baſſo adſtruendus ſit.* ib.
§ 8. Compoſition of three Parts. *p.* 18.	*De Triphoniis.* p. 18.
§ 9. Compoſition of four Parts. *ib.*	*De Tetraphoniis.* ib.
§ 10. Concerning a Sixth. *p.* 19.	*De Sexta.* p. 19.
§ 11. Uſe of Diſcords. *p.* 20.	*Quis Diſcordantiis locus ſit.* p. 20.
§ 12. Of the exceſſive Fourth, and Defective Fifth. *p.* 22.	*De Tritono, & Semidiapente.* p. 22.
§ 13. Reflections upon the Concords of Muſick. *p.* 23.	*Contemplatio Concordantiarum Muſicaram.* p. 23.
§ 14. The Analogy of Muſical Concords to the Aſpects of the Planets. *p.* 24.	*Muſicarum Concordantiarum Analogia ad Planetarum aſpectus.* p. 24.

In the third Part.	*Parte Tertiâ.*

§ 1. OF Diviſion, and the manner of performing it. *p.* 27.	*QVâ ratione Minuritiones ad Baſin aptandæ ſint.* p. 27.
§ 2. Several kinds of Diviſion. *p.* 28.	*Minuritionum genera.* p. 28.
§ 3. Breaking the Ground. *ib.*	*Minuritio Fundamentalis.* ib.
§ 4. Deſcant Diviſion. *p.* 35.	*Minuritio Melothetica.* p. 35.
§ 5. Mixt Diviſion. *p.* 36.	*Minuritio Mixta.* p. 36.
§ 6. Cadences of two ſorts. *p.* 37.	*Cadentiarum duo genera.* p. 37.
§ 7. Concerning Fifths and Eighths in Diviſion. *p.* 42	*De Quintis & Octavis in Minuritione.* p. 42.
§ 8. Concerning Sixths and Thirds in Diviſion. *p.* 44.	*De Sextis & Tertiis in Minuritione.* p. 44.
§ 9. Of Crochets. *p.* 46.	*De Semiminimis.* p. 46.
§ 10. Of Quavers. *p.* 50	*De Fuſis.* p. 50.
§ 11. Of *b* Flat and Sharp. *p.* 52.	*De* b *Molli & Duro.* p. 52.
§ 12. Concerning the ordering of Diviſion. *p.* 56.	*Minuritionum Syntaxis.* p. 56.
§ 13. Of a Continued Ground. *p.* 57.	*De Baſi Continua.* p. 57.
§ 14. Of Compoſing Diviſion for one Viol to a Ground. *ib.*	*Minuritiones ſingulari Chely quâ ratione aptandæ.* ib.
§ 15. Of two Viols playing together *ex tempore* to a Ground. *ib.*	*Quâ Methodo duæ Cheles Baſi alludere debent.* ib.
§ 16. Of Compoſing Diviſions of Two or Three parts. *p.* 59.	*Minuritiones plurium Partium Componendi ratio.* p. 59.

Let this Book, Intituled, THE DIVISION-VIOL, be Reprinted, *September* 24. 1665.

ROGER L'ESTRANGE.

Forma Chelyos utravis Minuritonibus apta, ſed Prima reſonantior.



The Figure or Shape of a Diviſion-Viol may be either of theſe; but the Firſt is better for Sound.

UMI -

CHELYS, Minuritionum Artificio Exornata.

PARS PRIMA.

Chelyos tractandæ Præcepta.

CHELYS peritum nacta Fidicinem, cum cæteris Inſtrumentis Muſicis de palmâ certare jure meritò poteſt. De ejus inprimis agendum Conſtructione, tum de Tangendi Modo. Libandum præterea aliquid de Conſonantiis Muſicis; ut ad Minuritiones, quæ Chelyn ornant commendantque maximè, gradatim aſcendatur.

The DIVISION-VIOL; OR The Art of Playing *ex tempore* to a GROUND.

THE FIRST PART.

Of the VIOL *it ſelf, with Inſtructions how to Play upon it.*

A VIOL in the hands of an excellent Violiſt may (no doubt) be reckon'd amongſt the beſt of Muſical Inſtruments. To Play *ex tempore* to a Ground is the higheſt perfection of it: And this is the Subject of our preſent Diſcourſe. But firſt we muſt treat of ſome things neceſſary to that deſigne; as namely, Firſt, a Viol fitted for that purpoſe; Next, Hands enabled to Play upon it; And then, ſome knowledge in the Concords of Muſick. With theſe therefore we will begin, in aſſiſtance to ſuch as are not ſufficiently informed therein: And firſt concerning the *VIOL*.

De Chely ipſâ, qualis Minuritionibus maximè quadret, & quomodo concinnanda.

CHelyn quæ Minuritionibus deſtinatur, breviorem eſſe convenit eâ, quæ Choro muſico inſervit; ut faciliori negotio ſtringi percurrique poſſit: quâ in re, manuum digitorumque, ut quiſque arctioribus vel largioribus eſt, habenda ratio. Magnitudo ut plurimùm ejuſmodi ſit, quæ Fidem duorum pedum & ſemiſſis à Magade inferiori ſeu ponticulo ad Chordotomum ſeu crenas ſuperiores admittat. Sonus, ſit tinnulus & excitatus, qualis fere eſſe ſolet minorum Chelyum ſeu Violinorum. Eum videlicet ſonum nanciſcuntur ſimili figurâ majores, quarum Uterus ex ſolido trunco, Lintris inſtar, excavatur.

Hexachordam eſſe oportet; annexis ſeptem Ligulis, aliquanto craſſioribus iis, quæ Teſtudinis collum ambiunt. Quâ verò ſede ad Fidem apertam Octava ſuperius in Canone ſive manubrio reſonat, ligulam extraordinariam figere opportunum erit, quæ digitos iſthac oberrantes veluti familiare ſignum admoneat, quâ intercapedine vicina deinceps intervalla ratâ proportione pertentanda ſint.

§ 2. *What kind of Viol is fitteſt for Diviſion, and how to be accomodated.*

A Viol for Diviſion, ſhould be of ſomething a leſſer ſize than a Conſort Baſs; that ſo the Hand may better command it: more or leſs ſhort, according to the reach of his fingers, who is to uſe it: but the ordinary ſize, ſuch as may carry a String of thirty Inches from the Bridge (duely placed) to the Nut. The Sound ſhould be quick and ſprightly, like a Violin; and Viols of that ſhape (the Bellyes being digged out of the Plank) do commonly render ſuch a Sound.

It muſt be accommodated with ſix Strings; and with ſeven Frets, like thoſe of a Lute, but ſomething thicker. If alſo you faſten a ſmall Fret, at the diſtance of an Octave from the open Strings (which is the middle betwixt the Nut and the Bridge) it will be a good Guide to your Hand, when you ſtop that part of the Finger-board.

The Strings a little bigger than thoſe of a Lyra-Viol; which muſt be laid at the like nearneſs to the Finger-board, for eaſe and convenience of Stopping.

The Bridge, as round as that of a Conſort Baſs; that ſo each ſeveral String may be hit with a bolder touch of the Bow.

The Plate, or Finger-board, exactly ſmooth and even. Its length, full two parts of three, from the Nut to the Bridge. It muſt alſo be of a proportionate roundneſs to the Bridge; ſo, that each String may lye at an equal nearneſs to it. As for example: If the Roundneſs of the Bridge, be as the Arch *A. B.* then I would have the low end of the Finger-board to be as *C. D.* and the top of it, as *E. F.*

Fides item ſint paullò craſſiores Chordis Lyræ-Chelyos, æquali diſcrimine Canoni ſuperextenſæ, ut faciliùs aptiuſque premantur.

Ponticulus ita arcuetur, ut Chordæ ſingulæ diſtinctè fidentique plectro abſque ullâ anxietate vibrari queant.

Canon ſit lævis & æquabilis. Ejus longitudo duas tertias partes ſpatii occupet, quod inter ponticulum ſuperioremque Chordotomum interjacet. Ponticulum declivi utrimq; flexu æmuletur; ut chordæ ſingulæ manubrio, quemadmodum dictum eſt, æqualiter ſuperemineant. Si Ponticuli curvatura fuerit ut Arcus A. B. *Canonis ima pars ſit ut* C. D. *ſumma, ut* E. F.

Viol-makers may take notice hereof.



Hæc Chelyum fabris proportio Commendatur.

§ 3. *What kind of Bow.*

A Viol-Bow for Diviſion, ſhould be ſtiff, but not heavy. Its length (betwixt the two places where the Hairs are faſtened at each end) about ſeven and twenty Inches. The Nut, ſhort. The height of it about a fingers breadth, or little more.

De Plectro ſeu Arcu Muſico.

Plectri Arcus rigidus ſit, mediocri pondere: Setæ ad duos pedes quadrantemque tenſæ, aſſerculo haud oblongo, ad digiti latitudinem aut paullò altiùs, attollantur; qui quaſi Iſthmus ſetas ab Arcu diſtineat.

§ 4. *How to hold or place the Viol.*

Being conveniently ſeated, place your Viol decently betwixt your knees; ſo, that the lower end of it may reſt upon the calves of your legs. Set the Soles of your feet flat on the floor, your Toes turn'd a little outward. Let the top of your Viol be erected towards your left ſhoulder; ſo, as it may reſt in that poſture, though you touch it not with your hand.

De Collocatione Chelyos.

Ubi te aptâ in ſede collocaveris, Chelyn utroque genu decenter complectere, ejuſque pars ima ſuris utrimque innitatur. Pedes tantillum divaricati ſolo firmiter inſiſtant. Chelys ſumma ad ſiniſtrum humerum leniter proclinet; ut eo ſitu, etiam nullo manus fulcimento perſiſtat.

§ 5. *How to hold and move the Bow.*

Hold the Bow betwixt the ends of your Thumb and two foremoſt fingers, near to the Nut. The Thumb and firſt finger faſtned on the Stalk; and the ſecond fingers end turned *in* ſhorter, againſt the Hairs thereof; by which you may poize and keep up the point of the Bow. If the ſecond finger have not ſtrength enough, you may joyn the third finger in aſſiſtance to it; but in Playing Swift Diviſion, two fingers and the Thumb is beſt.

Quomodo tenendus et movendus Arcus.

Aprehendatur Arcus prope Iſthmum extremo pollice duobuſq; primoribus digitis; ita ut Pollex & Index caudicem teneant, alterq; digitus parumper inflexus ſetis obluctetur: eo pacto nimirum librabitur arcus, ne flaccidus ad extremum pendeat. Adhiberi poteſt & annularis, ſi ejus ope cæteri indigeant, quamvis ad minuritiones id minùs conveniat.

Extento fidenter brachio, Fides *haud procul à ponticulo ſigillatim liquidéque vibrentur, genibus ne fortè offendiculo ſint, cautè reductis.*

Holding the Bow in this poſture, ſtretch out your arm, and draw it firſt over one String and then another; croſſing them in right angle, at the diſtance of two or three Inches from the Bridge. Make each ſeveral String yeild a full and clear ſound; and order your knees ſo, that they be no impediment to the motion of your Bow.



§ 6. *The poſture of the Left Hand.*

WHen you are to ſet your fingers upon the Strings, you muſt not graſp the Neck of your Viol, like a Violin; but rather (as thoſe that Play on the Lute) keep your Thumb on the back of the Neck, oppoſite to your fore-finger; ſo as your Hand may have liberty to remove up and down, as occaſion ſhall require.

De Siniſtræ Collocatione, Motuque.

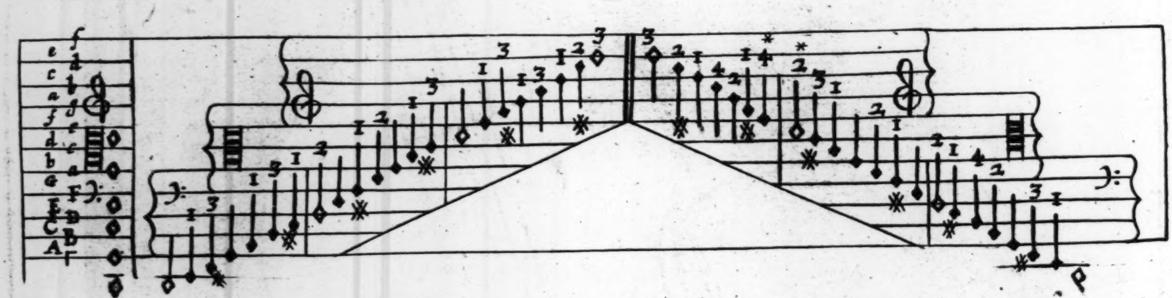
JUgum Chelyos ne manu conſtringe, ut in Violinis fit; ſed ut in Teſtudine Pollicem averſo Manubrio ita applica, ut Indici in adverſo Canone ſe moventi plerumque reſpondeat. Hinc faciliori negotio manus pro re natâ in omnem partem perlabetur.

§ 7. *How the Viol is Tuned, and applyed to the Scale of Muſick.*

WE now ſuppoſe you to underſtand Song, and conſequently the Scale of Muſick; which known, the Tuning of your Viol appears in ſuch order as you ſee the ſix Semibreves which ſtand one over another, in the firſt part of the following Scale: where note, that all the degrees ariſing above the higheſt of thoſe Semibreves, are expreſs'd on the Treble or higheſt String, by ſtopping it ſtill lower and lower towards the Bridge.

De Chelyos Chordotoniâ ad Scalam Muſicam accommodatâ.

QUilibet ferè Muſicæ candidatus Scalam Guidonianam callere ſolet; quâ probè intellectâ, Chelyos attemperatio ſeu Chordotonia adjectæ Tabellæ ope facilè adornabitur. Infima ſiquidem Semibrevis dabit tonum infimæ Chordæ in D. *unde cæterarum diſcrimen ſumetur in* G. C. E. A. D. *Reliquos tonos ſupra* D. *aſſequêris, ſi Chordam ſupremam per intervalla quæ Ligulis deſignantur, ponticulum verſus gradatim preſſeris.*



Your Viol being tuned according to the ſix Semibreves, your next buſineſs is, to play thoſe other Notes, which you ſee aſcend and deſcend by degrees, over which I have ſet Figures to direct you with what Fingers to ſtop them; 1, 2, 3, 4, is ſet for firſt, ſecond, third, and fourth Finger. Thoſe which have no figures over them, are played on the open Strings.

Attemperatâ jam Chely, reliquos ſonos ſeu notas ſurſum deorſumque modulari ſi velis, quibus id digitis perficias adjecti monent numeri, 1, 2, 3, 4; 1 *Indicem ſignat,* 2 *Medium,* 3 *Annularem,* 4 *Minimum.*

§ 8. *How the ſame Notes may be play'd upon different Strings.*

YOU muſt know that ſometimes Notes are play'd, not on thoſe Strings to which they ſeem properly to belong; but for eaſe or better order of Fingering, are play'd upon ſome other String: An Inſtance whereof you have in thoſe two Notes marked with little Stars over their Figures; which Notes, are play'd upon the ſecond String; though, a little before, Notes

Quâ ratione eædem Notæ in diverſis Chordis exprimi poſſint.

ANimadvertendum porro eſt, earundem Notarum ſonos, qui vel apertis Chordis, vel per conſuetos ligularum gradus exprimuntur, commodiore digitorum applicatione in ſuperioribus ligulis, atque alienâ ſæpe in Chordâ elici; uti videre eſt iis in notis quibus appoſitus eſt Aſteriſcus: Earum nempe ſonus, tametſi paulò ante in ſupremâ Chordâ expreſſus fuerit, in alterâ tamen Strophâ, preſſis ſecundæ

cundæ chordæ ligulis, perinde ut in primâ conſequitur: Quod tuo ipſe Marte, dum digitorum commodo ſtudes, identidem tentando explorabis.
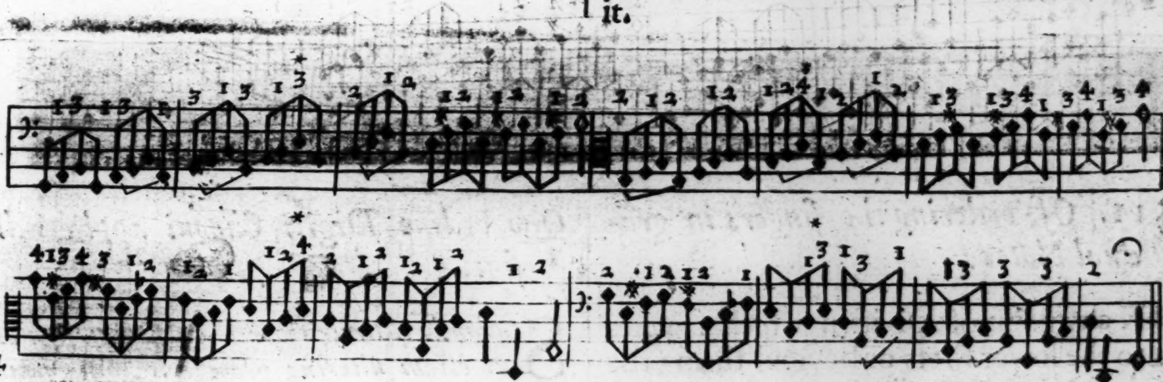
ſtanding in the ſame places were played upon the Treble or firſt String: and therefore, when any difficulty ſhall occur in Fingering, you are to conſider how the ſame Notes may be expreſs'd with moſt eaſe and convenience to the Hand.

Ex plurimis Scalæ Muſicæ lineis, quinque tantummodo in uſum Chelyos aſſumuntur, cumque in Melodiæ decurſu Nota aliqua Pentadem evaſerit, appoſitâ clavi alterâ, ad alteram ſimiliter Pentadem reducitur.

The Example before-going was ſet in the whole Scale, that you might better perceive where every Line and Space take their places upon the Viol: But thoſe that follow, muſt be ſet down in the uſual way of five Lines; and when Notes exceed that Compaſs they are reduced again into the ſaid five Lines by ſetting another Cliff.

In proximo Paradigmate operæ pretium feceris, ſi manum ſenſim exerceas, nec niſi lentè admodum feſtines, id imprimis ſtudens, ut ſuus cuique Notæ ſonus, liquidus plenuſque conſtet: quod fiet, ſi chordas extremis omninò digitis conſtanter ac validè premas; tum Arcu, quantus quantus eſt, rurſum prorſum ducto ſingulas chromas diſtinctè ad plenum evibres.

This which follows I would have you practiſe, firſt in a ſlow meaſure; increaſing the quickneſs by degrees, as your Hand advanceth in readineſs: and be ſure to make all your Notes ſound clear and full; preſſing the Strings firm and hard with the very ends of your Fingers. Alſo give as much Bow to every Quaver, as the length thereof will permit. But before you ſet upon it, read the two Rules which follow it.



Quare Digiti ſiniſtræ in eâdem ſæpè ſede continuandi ſint.

Siquem ligulis digitum appreſſeris, eum, dum reliquis digitis cætera exequeris, nè prius attolle quàm id alia occaſio poſtulet; quo pacto, æquabiliori digitorum decurſui conſules, abſque hiulco incertoque tripudio, ſonumque etiam ſublato arcu continuabis. Ejus moræ ſignum ⌣ *ab eâ notâ cui digitum immorari oportet, ad eam uſque extenditur, quâ vibratâ ſuſtolli poteſt.*

§ 9. *A Rule for Holding on the Fingers.*
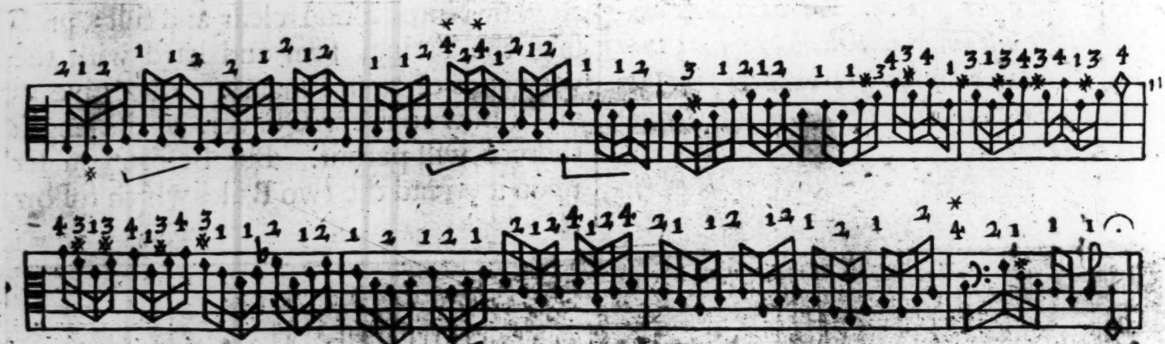
When you ſet any Finger down, hold it on there; and play the following Notes with other Fingers, until ſome occaſion require the taking it off. This is done as well for better order of Fingering, that the Fingers may paſs ſmoothly from Note to Note, without lifting them too far from the Strings, as alſo to continue the Sound of a Note when the Bow hath left it. Inſtances of theſe Holds (for ſo they are called) you have, where you ſee ſuch a Stroke as this ⌣ drawn from One to ſome other diſtant Note unto which you muſt hold it.

§ 10. *A Rule for the Motion of the Bow.*

WHen you ſee an even Number of Quavers or Semiquavers, as 2, 4, 6, 8. You muſt begin with your Bow forward; yea, though the Bow were imployed forward in the next Note before them. But if the Number be odd, as 3, 5, 7; (which alwayes happens by reaſon of ſome Prick-Note or odd Reſt,) the firſt of that odd number muſt be played with the Bow backward. This is the moſt proper motion of the Bow, though not abſolutely without ſome exception: for ſometimes the quickneſs of the Notes may force the contrary, as you will ſee in the end of the fifth Example. Alſo quick Notes skipping from the Treble to the Baſs, and ſo perſued, are beſt expreſs'd with contrary Bows. Let your next practice be this which followes.

Regula movendi Arcum.

CUm numerum chromarum vel ſemichromarum parem obſervaveris, ut 2,4,6,8. *Prorſum movendus eſt Arcus, tametſi in præcedenti Notâ conſimili motu adactus fuerit; Quòd ſi numerum imparem deprehenderis, ut* 3, 5, 7; *quod ferè ob Notam puncto auctam, aut pauſas impares contingit, retrorſum revocandus eſt; quamvis id ſubinde exceptionem patiatur, Cujus rei exemplum ſub calcem Paradigmatis* 5 *reperies.*



5

§ 11. *Of ordering the fingers in gradual Notes.*

IN any point of Diviſion which reaches to the lower Frets or beyond them; the higheſt Note thereof is alwayes ſtopt either with the third, or with the fourth finger: If with the third, the firſt and ſecond fingers take their orderly places in ſtopping the two Notes gradually aſcending to it, or deſcending from it. If the higheſt Note imploy the fourth finger, then the next Note under it is ſtopt either with the third or with the ſecond finger, according to the ſaid under Note being flat or ſharp: If ſharp, with the third; If flat, with the ſecond finger. But whether the higheſt Note imploy the third or fourth finger, the *Third* below doth alwayes imploy the firſt finger, which ſerves as a Guide to thoſe two Notes above it. And whereas you will ſee ſometimes two ſucceſſive Notes ſtopt one after the other with the ſame finger, it is alwayes done either to prepare the fingers to this poſture, or to remove the ſaid poſture to ſome other place. This Order of Fingering holds good throughout the whole Finger-board (in ſtopping three gradual
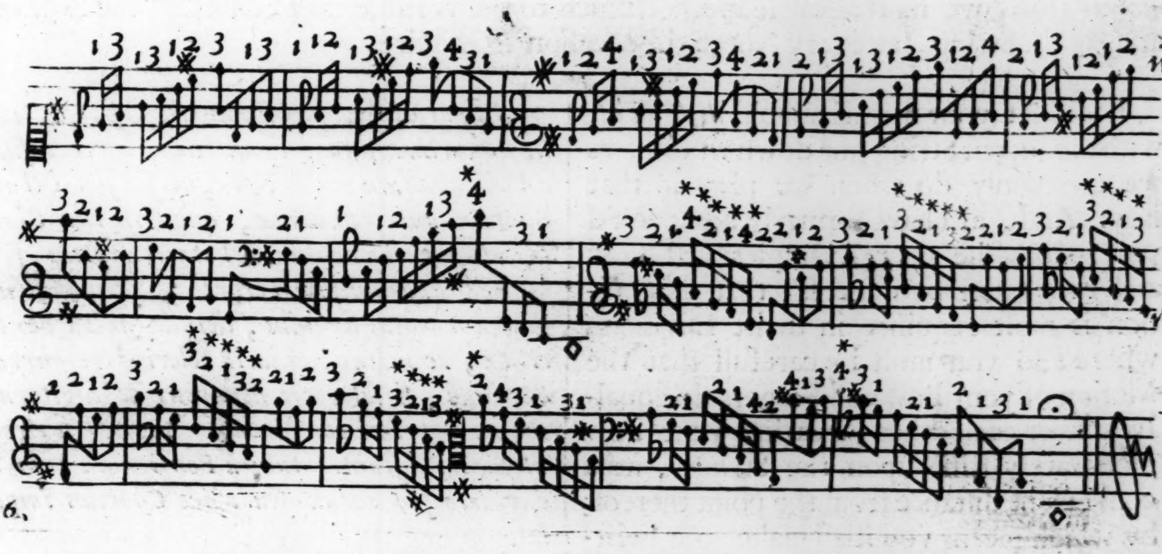
Quo ordine Digiti Canoni applicandi ſint.

SIquando Minuritio ad extremas ligulas aut etiam ulteriùs proceſſerit, Suprema Nota tertio aut quarto digito premitur: Si tertio, primus & ſecundus in proximis Notis aſcendentibus vel deſcendentibus ordine ſuo occupantur: Si Nota ſuprema quartum digitum ſeu Minimum vendicârit, Nota proxima ſi dura fuerit, tertium; ſi mollis, ſecundum poſtulabit. Id verò certo certius ſtatues, ſive tertium ſive quartum ſuprema Nota diſtineat, Tertiam inferiorem Indice premendam eſſe, unde ad cæteras Notas auſpicandus eſt tranſitus. Quod ſi binas notas proximè ſibi ſuccedentes eidem digito aſſignatas repereris, id propterea fit, ut digiti ad prædictam Syntaxin diſponantur, vel ut conſimilis poſitura digitorum in alteram ſedem transferatur. Obſervandum tamen Minimo digito rarius locum eſſe verſus Ponticulum, ubi interſtitia tonorum ac Semitonorum contractiora ſunt, quàm inter ligulas ubi majori diſſident intervallo.

gradual Notes upon one String) with this difference only, that where the Stops are wide (as amongſt the Frets) the fourth or little finger is of more requiſite uſe than it is lower down where the Stops are more contract.

Quo porro ordine de Chordâ in Chordam digiti movendi ſint, ſuâ quiſque induſtriâ facilè indagabit, dùm eorum expeditiori progreſſui conſulit.

As for the poſture of the Fingers in moving from one String to another, I muſt refer you to your own obſervation, in making uſe of what Finger doth offer it ſelf the apteſt for ſtopping any ſucceeding Note.



If you find difficulty in this Example, play it the ſlower, until your Hand have overcome it.

I muſt now propoſe unto you Notes of a quicker Motion, *viz. Demiſemiquavers*; but not before I have ſaid ſomething of

Quis motus Brachio dextro, Manuſque juncturæ conveniat.

Quod ad Brachii motum attinet; quamvis humeri juncturam movere ſæpenumero neceſſe ſit tardioribus in Notis, in celerioribus tamen vix id fieri poterit abſque totius corporis indecorâ ſucuſſatione. Quare ad notas breviores non niſi Junctura manus moveri extento rigidè brachio ut plurimùm debet, in æquabili præſertim minuritione; idq; ad decentem corporis compoſitionem Tyronibus maximè commendatur. Ubi tamen minuritio hinc inde ſubſultat, aut non admodùm properat, cubiti motum cum manus Juncturâ una conſpirare opus eſt. Ut arcus pro imperio gubernetur, ne non junctura porrò debitè moveatur, curandum ut dum Arcus rurſum prorſum vibratur, brachii motum manus aut quaſi dux tantiſper procedat, aut quaſi aſſecla proximè ancilletur.

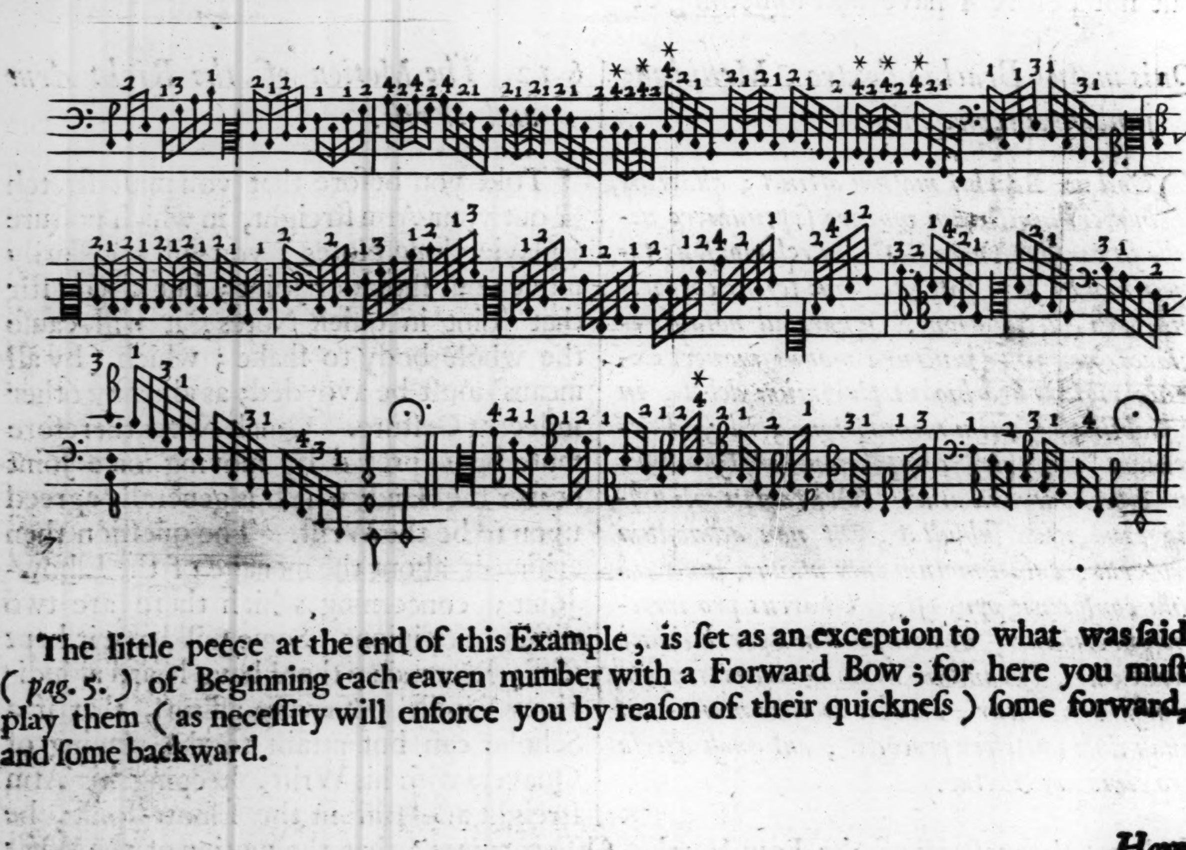
§ 12. *The Motion of the Right Arm and Wriſt.*

I Told you before that you muſt ſtretch out your Arm ſtreight, in which poſture (playing long Notes) you will neceſſarily move your ſhoulder Joint; but if you ſtir that Joint in quick Notes, it will cauſe the whole body to ſhake; which (by all means) muſt be avoyded; as alſo any other indecent Geſture. Quick Notes therefore muſt be expreſs'd by moving ſome Joint nearer the Hand; which is generally agreed upon to be the Wriſt. The queſtion then ariſing is about the menage of the Elbow-Joint; concerning which there are two different opinions. Some will have it kept ſtiff; Inſomuch, that I have heard a judicious Violiſt poſitively affirm, that if a Scholar can but attain to the playing of Quavers with his Wriſt, keeping his Arm ſtreight and ſtiff in the Elbow-Joint, he hath got the maſtery of the Bow-Hand. Others contend that the motion of the Wriſt muſt be ſtrengthened and aſſiſted by a compliance or yielding of the Elbow-Joint

unto it; and they, to back their Argument, produce for inſtance a perſon famous for the excellency of his Bow-hand, uſing a free and looſe Arm. To deliver my own opinion; I do much approve the ſtreightneſs of the Arm, eſpecially in Beginners, becauſe it is a means to keep the Body upright, which is a commendable poſture. I can alſo admit the Stiffneſs of the Elbow, in Smooth and Swift Diviſion; for which it is moſt properly apt; But Croſs and Skipping Diviſion cannot (I think) be ſo well expreſs'd without ſome conſent or yeilding of the Elbow-Joint unto the motion of the Wriſt. To gain this Motion of the Wriſt, the ordinary direction is, to draw the Hand (in moving the Bow to and fro) a little after the Arm. Or you may try how you can play the firſt Example of *Quavers* by moving your Wriſt only, keeping your Arm ſtreight in the Elbow-Joint; a little practice will effect it. This Motion or looſneſs of the Wriſt we mention, is chiefly in *Demiſemiquavers*; for, in *Quavers*, and *Semiquavers* too, we muſt allow ſo much ſtiffneſs to the Wriſt as may command the Bow *on*, and *off* the String, at every Note, if occaſion ſo require.

I will ſet your next Example in *C fa ut*, with the loweſt String put down a Note, as we commonly do when we play in that Key. And, as I have formerly admoniſh'd you to practiſe your Examples firſt ſlow and then faſter by degrees, that admonition is moſt requiſite in Swift Diviſion, where alſo you muſt be carefull that the Motion of your Bow and Fingers do equally anſwer each other, bearing your Bow moderately ſtiff upon the Strings, at a convenient diſtance from the point thereof; by which means you ſhall make your ſwifteſt Notes more diſtinguiſhable: A thing in which many fail, either through want of a due complyance of the Bow to the Strings, or not exactly croſſing them at a right diſtance from the Bridge, or elſe by playing too near the point of the Bow; which errors I note, that you may avoyd them.

Ad paradigma proximum in C fa ut, *melius exprimendum, demittitur chorda infima ad intervallum unius Notæ, ut ſic fiat Octava Chordæ antepenultimæ, quod in illa Clavi plerumque obſervatur. Vitabis autem frequentes quorumdam errores; primò ſi lentè primùm Notas ſingulas, deinde auctâ dexteritate, ac maturâ audaciâ celerius percurras. Secundò, ſi ſategeris ut Arcus ac digitorum motus apprimè conſpirent. Tertiò, ſi Arcus mediocri diſtantiâ tum à Ponticulo, tum ab extremo ſuo cornu ſeu apice Chordas impellat.*



The little peece at the end of this Example, is ſet as an exception to what was ſaid (*pag.* 5.) of Beginning each eaven number with a Forward Bow; for here you muſt play them (as neceſſity will enforce you by reaſon of their quickneſs) ſome forward, and ſome backward.
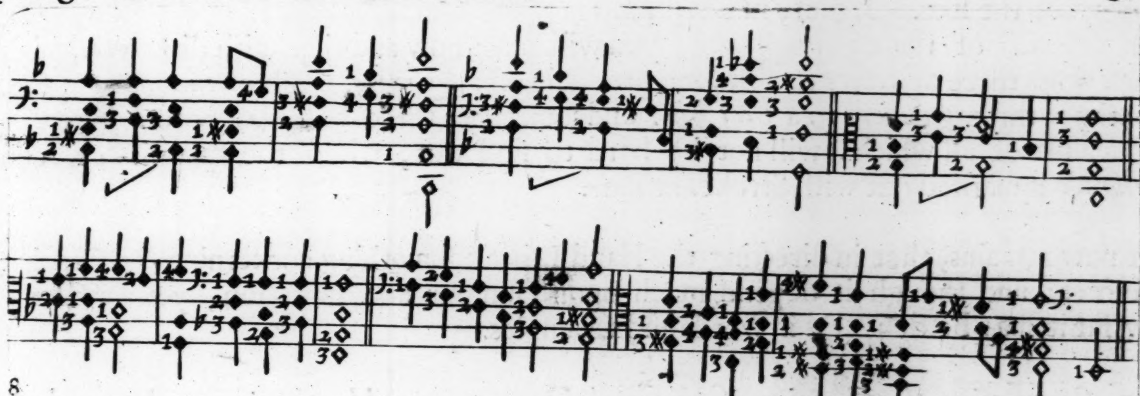
How

Quomodo plures ſimul Notæ perſtringendæ ſint.

Cum plures Notas alias aliis ſuperimpoſitas conſpexeris, uno omnes ictu ita vibrandæ ſunt, ut ab imâ ad ſupremam, medias in occurſu perſtringendo, progrediatur Arcus; ac ſiniſtrorſum propellatur, ubi ejuſmodi Notæ duplices, triplices, aut plures non niſi ſemel ſe offerunt; aſt ubi ſæpiùs multiplici ſerie continuantur, ad ſiniſtram primò, deinde ad dexteram agitari debet plectrum, Motuſque ab imâ ſemper chordâ inchoandus eſt.

§ 13. *How to order the Bow in double Stops.*
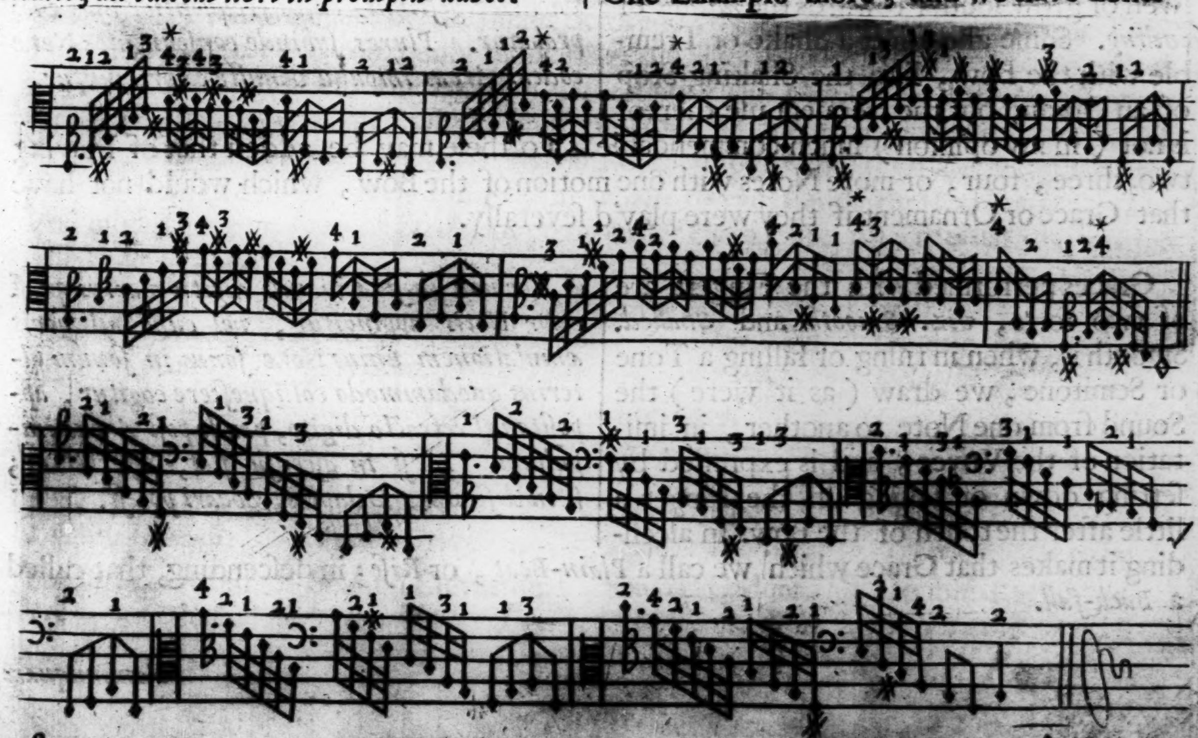
When two, three, or more Notes ſtand one over another (as you have in two places of the laſt Example) they muſt be play'd as One, by ſliding the Bow over thoſe Strings which expreſs the ſound of the ſaid Notes. When *one* of them comes by it ſelf, it is commonly play'd with a forward Bow; but if divers of them follow ſucceſſively (as in the paſſages hereto annexed) then each other muſt of neceſſity be play'd by drawing the Bow back; but whether back or forward, be ſure to hit the loweſt String firſt (inſiſting thereon ſo long as need requires) and let the Bow ſlide from It to the higheſt, touching in its paſſage thoſe in the middle betwixt them.



In Paradigmate figuræ 1, 2, 3, 4, *Notis non ſupra verticem ſed ad latus adſcribuntur. Ubi autem hanc figuram* (1) *in eodem Notarum cumulo ſæpius repetitam videris, indicium eſt primum digitum ad omnes ejuſmodi Notas protendi debere, ut in Thiorbâ fieri ſolet.*

Aliud minuritionum Paradigma ſubjungitur. Plura, ubi te accurata firmaverit exercitatio, ad calcem libri in promptu habes.

The figures for more convenience, are here ſet before the Notes. Where you ſee this figure (1) ſet before two or three Notes in the ſame Stop; it ſignifies that the firſt finger muſt be laid over all the ſaid Notes: in which, and in all double Stops, the poſture of the left hand is the ſame as if you play'd upon a *Thiorba.* One Example more, and we have done.



When you have practis'd theſe Examples according to the Inſtructions given, you may then, for variety, look upon ſome of thoſe Diviſions at the end of this Book; amongſt which ſome are eaſie, made purpoſely for Learners; Others require the hands of a good Proficient. And becauſe in thoſe (as alſo in other mens Diviſions) you will meet ſometimes with *Tripla's* of divers ſorts, I will ſpeak ſomething of them in this place.

§ 14. *Of Tripla's.*

SOmetimes the Grounds themſelves are *Tripla-time*, conſiſting (uſually) of three *Semibreves*, or three *Minims*, or three *Crotchets* to a Meaſure. Sometimes you may meet with a *Tripla* upon a *Tripla*; as for inſtance, when upon a Ground conſiſting of three *Minims* to a Meaſure, each *Minim* is divided into three *Crotchets*, ſix *Quavers*, or the like. Again, in Diviſions upon *Grounds* of the *Common-Time*, you will meet now and then with divers *Tripla's*, as ſometimes three *Crotchets* to a *Minim*, producing ſix *Quavers*, twelve *Semiquavers*, &c. Sometimes three *Quavers* to a *Crotchet*, and ſometimes three *Semiquavers* to a *Quaver*; the Meaſure of all which, will not be hard to find out, where the quantity of each *Semibreve* is marked out with Strokes or Bars.

De Triplis.

TRiplas (ſive Minimis ſive Semiminimis conſtent, ſive eæ deinde in tenuiores minutias dividantur, ſive Baſi communis menſuræ ſuperſtruantur, adeo ut uni Minimæ tres Semiminimæ, aut uni Semiminimæ tres Chromæ, aut uni Chromæ tres Semichromæ reſpondeant) facilè modulaberis, modo ſingulæ menſuræ binis utrimque lineis definiantur.

It now remains, that in directing the Hand I ſpeak ſomething concerning the Gracing of Notes: and though it depend much upon Humour and Imitation, yet I will try how far it may be deliver'd in words and Examples.

§ 15. *Concerning the Gracing of Notes.*

GRacing of Notes is performed two wayes, *viz.* by the Bow, and by the Fingers. By the Bow, as when we play Loud or Soft, according to our fancy, or the humour of the Muſick. Again, this Loud or Soft is ſometime expreſs'd in one and the ſame Note, as when we make it Soft at the *beginning*, and then (as it were) ſwell or grow louder towards the *middle* or *ending*. Some alſo affect a Shake or Tremble with the Bow, like the Shaking-Stop of an Organ, but the frequent uſe thereof is not (in my opinion) much commendable. To theſe may be added that of Playing two, three, four, or more Notes with one motion of the Bow, which would not have that Grace or Ornament if they were play'd ſeverally.

De Sonorum blanditiis atq; Leporibus.

LEpôres varii ac elegantiæ Notis adhiberi poſſunt, vel Arcu, vel Digitis. Arcu nunc incitatiùs nunc remiſſiùs chordæ pulſantur; prout cujuſque genius aut meliſmatis indoles ſuaſerit: quæ impulſus varietas eidem aliquando Notæ adhibetur, ita ut exordio ſubmiſſiori paullatim aſſurgat vehementiùs & quaſi intumeſcat. Nonnulli arcu trepidare ac vacillare geſtiunt, cujus frequentior uſus vix probatur. Plures ſubinde conſequentes Notæ eodem Arcus impulſu venuſtè exprimuntur.

Graces performed with the Fingers are of two ſorts, *viz. Smooth* and *Shaked*. Smooth is, when in riſing or falling a Tone or Semitone, we draw (as it were) the Sound from one Note to another, in imitation of the Voyce; and is expreſſed by ſetting down or taking off the Finger a little after the touch of the Bow. In aſcending it makes that Grace which we call a *Plain-Beat*, or *Riſe*; in deſcending, that called a *Back-fall.*

Nec non ſiniſtræ manus digitis varius quaſi color Notis appingitur, vel cum ad vocis æmulationem unius Notæ ſonus in ſonum alterius quodammodo colliqueſcere cogitur, appoſito vel retracto digito, paullo poſt Arcus impulſum. Id ſi in aſcenſu fiat, Aſſurrectio; ſi in deſcenſu, Delapſus, vocari poteſt.

Nonnunquam via ſternitur ad Notam, cum in eadem Chordâ, vel à tertiâ inferiori ad eam ſenſim adrepimus, diciturque Elevatio, nunc rariùs in uſu: vel cum idem fit à Tertiâ ſuperiori, eſtque quaſi Delapſus duplex.

Aliquando Nota ſubſequens præcedentis Notæ ſonum particulamque mutuatur, aſſumpto ſibi ab alterâ puncti incremento, atque unius ejuſdem vibrationis beneficio utraque Nota coaleſcit; unde Coalitio dici poteſt.

Accidit etiam, ut exſpirante ferè Notæ Sono, alterius digiti appreſſio eliciat acuti neſcio quid, atque adeo Acumen nuncupari queat.

Lepôres ex tremoribus oriundi.

Diverſis præterea tremoribus Notis accreſcit gratia. Preſſiùs cum tremitur leni admodum criſpatione, vix variatur ſonus, ſecus, cum apertiùs. Hoc elegantiæ genus exoritur, cùm intra Toni diſtantiam fit tremor à loco, à quo aut ad quem tranſit digitus. Hujuſce Tremoris variæ ſunt ſpecies. 1° Cùm ad Notam ſequentem aſſurgit digitus intremiſcens, dicique poteſt tremula Aſſurrectio. 2° Cùm à Nota præcedenti recedit digitus cum Tremore; unde Tremulus Delapſus vocari poteſt.

Quo pacto vero in Elevatione, Coalitione, &c. Tremor fiat, ex ipſo Paradigmate adjecto, ubi ſignis characteriſticis apponuntur Notæ exponentes, clariùs eluceſcit.

Sometimes a Note is Graced by ſliding up to it from a Third below, called an *Elevation*, now ſomething obſolete. Sometimes from the Third above, which we call a *Double Back-fall*. This Sliding a Third, is performed commonly upon one String.

Again, a Note is ſometimes Graced by joyning part of its Sound to the Note following, like a *Prick-crotchet* whoſe following *Quaver* is placed with the enſuing *Note*, but play'd with the ſame Bow of his *Prick-crochet*; This we have called a *Cadent*.

There is yet another Plain or Smooth Grace called an *Acute* or *Springer*, which concludes the Sound of a Note more acute, by clapping down another Finger juſt at the expiring of it.

§ 16. *Shaked Graces.*
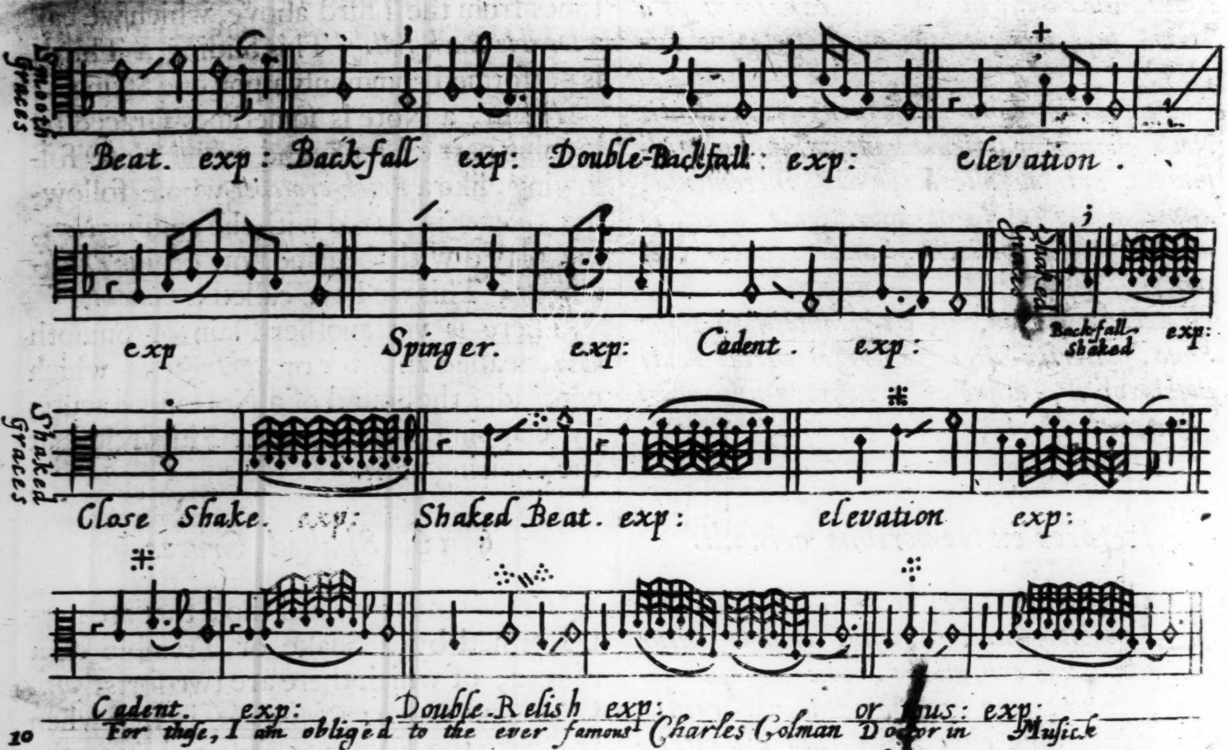
Shaked Graces we call thoſe that are performed by a Shake or Tremble of a Finger, of which there are two ſorts, *viz.* Cloſe and Open: *Cloſe-ſhake* is that when we ſhake the Finger as cloſe and near the ſounding Note as poſſible may be, touching the String with the Shaking finger ſo ſoftly and nicely that it make no variation of Tone. This may be uſed where no other Grace is concerned. *Open-ſhake*, is when a finger is ſhaked in that diſtance from whence it was removed, or where it is to be ſet down; ſuppoſing the diſtance exceed not the wideneſs of two Frets, for wider than that we never ſhake. Graces made with *Open-ſhakes* are theſe; a *Beat*, a *Back-fall*, an *Elevation*, a *Cadent*, and a *Double Relliſh*. The *Beat* is the ſame in nature with the *plain Beat*, the difference only a ſhort ſhake of the finger before we fix it on the place deſigned. This, as alſo the *plain Beat*, is commonly made from the Half Note, or diſtance of one Fret. The *ſhaked Back-fall* is alſo the ſame in nature with the *plain*, the difference only a ſhake of the finger taken off, which muſt be done in the ſame wideneſs as it ſtood. How an *Elevation*, *Cadent*, *Double Relliſh*, &c. imploy the *Open-ſhake*, will better appear in their Examples which follow; in which (*exp.*) ſtands for *Explication*. The Notes which have an Arch or Stroke over or under them, are play'd with one motion of the Bow.

Smooth Graces. *Lepôres plani.*	Beat. *Aſſurrectio.*	Back-fall. *Delapſus.*	Elevation. *Elevatio.*	Double Back-fall. *Delapſus duplex.*
		Cadent. *Coalitio.*	Springer. *Acumen.*	

Shaked Graces. *Lepôres tremuli.*	Cloſe-ſhake. *Tremor preſſus.*	Open-ſhake. *Tremor apertus.*	Shaked Beat. *Tremula Aſſurrectio.*
Shaked Back-fall. *Tremulus Delapſus.*	Shaked Elevation. *Tremula Elevatio.*	Shaked Cadent. *Tremula Coalitio.*	Double Relliſh. *Criſpata Cadentia.*

exp.
Explicatio.

UMI - 1991



To theſe may be added the *Gruppo*, *Trillo*, or any other Movement of the Voyce imitated on the Viol, by playing the like-moving Notes with one motion of the Bow.

Si quid prætereâ in vocis ornamentis, Trillis, Gruppis, reliquiſque Teretiſmis ſingulare eſt, digitorum blandimento ſimplicique Arcus vibratione ad Chelyn concinnè tranſferri poteſt.

Of theſe fore-mentioned Graces, ſome are more rough and Maſculine, as your *Shaked Beats* and *Back-falls*, and therefore more peculiar to the *Baſs*; Others, more ſmooth and Feminine, as your *Cloſe-ſhake* and plain Graces, which are more natural to the *Treble*, or upper parts. Yet when we would expreſs Life, Courage, or Cheerfulneſs upon the *Treble*, we do frequently uſe both *Shaked Beats* and *Back-falls*, as on the contrary, ſmooth and ſwelling Notes when we would expreſs Love, Sorrow, Compaſſion, or the like; and this, not only on the *Treble*, but ſometimes alſo upon the *Baſs*. And all theſe are concerned in our *Diviſion-Viol*, as imploying the whole Compaſs of the Scale, and acting by turns all the Parts therein contained.

Inter has elegantias aliæ ſunt Maſculinæ, ut Aſſurrectio & Delapſus, Baſſoque potiſſimùm conveniunt: aliæ Femininæ, quæ ſcilicet Tremore leni vel nullo fiunt; Superiorique ſeu Netodo inſerviunt maximè: tametſi pro varietate affectuum, Amoris, Doloris, Audaciæ, Timoris, ubilibet comparere queant.

The *Hand* thus directed, we will now proceed to the *Concords* of *Muſick*.

PARS SECUNDA.

Melotheſiæ Compendium.

Melotheſiam ſeu Compoſitionem Muſicam aliquot hic præceptis complecti viſum eſt. Quâ in re, tametſi quidam à Tenore ſeu Meſodo, nempe quòd illi Parti in Cantu Eccleſiæ plano ſeu Gregoriano ceteræ accinant atque ſubſerviant, reliquorum concentuum rationem diſtantiamque deſumant; in noſtrâ tamen Methodo, à Baſſo ſeu Hypatodo quaſi à Subſtrato ac Fundamento cæterarum Partium Intervalla numerare multò erit opportuniùs.

SECOND PART.

§ 1. *Uſe of the Concords; or a Compendium of Deſcant.*

ALthough our excellent Country-man Mr. *Morley*, in his *Introduction to Muſick*, doth take his ſight, and reckon his Concords from the Tenor, as the Holding Part to which He and the Muſicians of former times were accuſtomed to apply their Deſcant, in order to the *Gregorian* Muſick of the Church; yet here, for better reaſons (as to our preſent purpoſe) I muſt propoſe unto you the Baſs, as the Ground-work or Foundation upon which all Muſical Compoſition is to be erected; and from it we are to reckon or compute all thoſe diſtances or Intervalls which we uſe in joyning Parts together.

De Intervallis.

Primum contemplationi ſe noſtræ ſiſtit Uniſonus ſeu Iſophonos, ejuſdem videlicet Soni ſeu Notæ Repetitio, vel potiùs duarum Notarum in eundem Sonum conſpiratio; valetque perinde ac Unitas in Arithmeticâ, Punctum aut Centrum in Geometriâ, eſtque in nulla diviſibilis intervalla. Dum Soni ab Uniſono plùs minùſve recedunt, varia oriuntur Intervallorum genera. Secunda inprimis, quæ dividitur in perfectam & imperfectam: Perfecta vocatur Tonus, qui in duos ex æquo Semiſſes, ſi Soni proportionem ſpectes, findi nequit. Attribuuntur ei à pleriſque novem Commata ſeu minora ſegmenta; quorum bina conficiant Diaſchiſma, quatuor Semitonium Minus, quinque Semitonium Majus, adeo ut diſcrimen inter utramque hanc Secundam imperfectam ſit unius Commatis, quam differentiam Apotomen nuncupant. Nonnulli ſubtiliùs obſervant aliquid Tono deeſſe, quo minus novem Commata expleat; itidem Semitonio Majori quo minùs quinque, Minori quo minùs quatuor attingat. Sed hæc cùm ad noſtrum inſtitutum haud admodum conducant, aliis quibus vacat, penſiculatiùs indaganda relinquimus, uti & cæterorum Intervallorum accuratiores minutias.

§ 2. *Of Intervalls.*

IN reference to Intervalls, we are firſt to conſider an Uniſon; that is, One and the ſame Sound; whether produced by one ſingle voyce, or divers voyces ſounding together in the ſame Tone; and is, in Muſick, as an Unite in Arithmetick, or as a Point or Centre in Geometry, not diviſible. As Sounds recede more or leſs from the Uniſon, ſo do they make greater or leſſer Intervalls. As namely, firſt, a Second, divided into Perfect and Imperfect. A perfect Second is called a Tone, and cannot (as ſome contend) be exactly ſplit in two equal halfs, as to proportion of Sound, but is by moſt Authors ſubdivided into Nine leſſer Segments or Comma's, two whereof are aſſigned to a Diaſchiſma; four to the leſſer, five to the greater Semitone: and the difference between theſe two Semitones or imperfect Seconds, they call an Apotome. Some more curious Obſervers of theſe Fractions will needs ſay, that a Tone wants ſomewhat of nine Comma's, and that the greater Semitone doth not altogether reach to five, nor the leſſer to four. But theſe and other like obſervations being leſs requiſite to our preſent purpoſe, it ſufficeth to have mentioned them; leaving a further diſquiſition thereof to ſuch as find leiſure and pleaſure to ſearch into theſe nicer ſubtilties.

Tertia dividitur in perfectam ſeu majorem quæ Ditonus vocatur, & imperfectam ſeu minorem quæ dicitur Semeditonus. Notandum verò particulam Semi ſeu Seme hic

Next follows a Third comprehending the perfect or greater Third by the name of *Ditonus*, and the Imperfect or leſſer Third by the name of *Semeditonus*. And here

here it is obſervable, as alſo elſewhere, that the particle *Semi* or *Seme* doth not import the half of the whole, but a deficiency, which makes the Sound fall a Semitone ſhort of the more complete and perfect Intervall.

atque alibi ſæpe, non ſignificare Semiſſem ſed defectum Soni, utpote qui ad juſti intervalli metam non pertingat.

A Fourth is divided into the greater by the name of *Tritone*, which is a prohibited Intervall, and the leſſer by the name of *Diateſſaron*.

Quarta dividitur in majorem quæ Tritonus dicitur, eſtque intervallum prohibitum, & minorem quæ Diateſſaron nuncupatur.

A Fifth is divided into Perfect and Imperfect; the former is called *Diapente*, the later *Semediapente*; a falſe Fifth.

Quinta dividitur in Perfectam, quæ Diapente appellatur; & Imperfectam, quæ Semidiapente, ſeu falſa Quinta, vocatur.

A Sixth is divided into the greater Hexachord conſiſting of a *Tone* and *Diapente*, and the leſſer Hexachord conſiſting of a *Diapente* and *Hemitone*.

Sexta dividitur in majorem, quæ Hexachordon majus, ſeu Tonus cum Diapente dicitur, & minorem quæ Hexachordon minus ſive Semitonium cum Diapente nominatur.

A Seventh is divided into the greater conſiſting of a *Ditonus* and *Diapente*, and the leſſer conſiſting of a *Diapente* and *Semeditonus*.

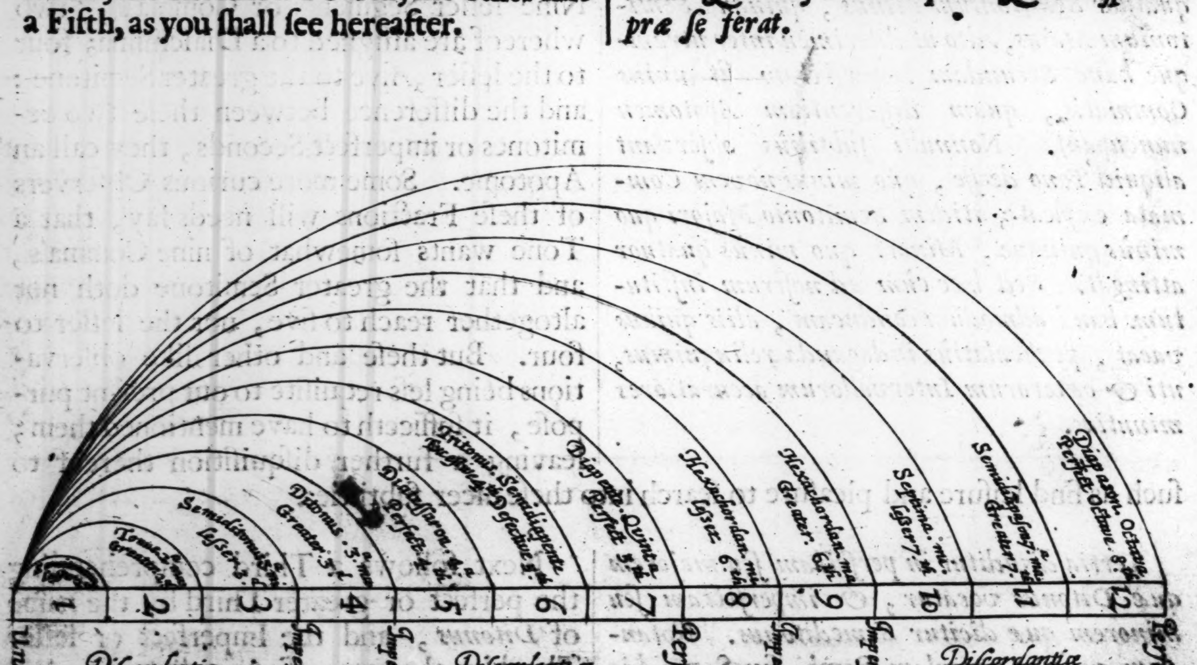
Septima dividitur in majorem, quæ Ditonus cum Diapente, & minorem quæ Semiditonus cum Diapente nuncupatur.

An Octave is divided into Perfect, called *Diapaſon*, and Imperfect called *Semediapaſon*.

Octava dividitur in Perfectam, quæ Diapaſon (ſeu per omnes chordas) appellatur, & Imperfectam quæ Semidiapaſon dicitur.

From theſe Intervalls ariſe thoſe Diſtances which we call *Concords* and *Diſcords*, in ſuch manner and order as you ſee in the following Scheme, where an Octave is divided into twelve Semitones or Half-notes, ſuch as may be obſerved in the Stops of fretted Inſtruments, or the Keys of an ordinary *Hapſecord* or *Organ*; where (by reaſon no more ſubdiviſions than twelve are exhibited) no difference appears between a *Tritone* and a *Semediapente*, (each being a *Semitone* leſs than a perfect Fifth) though in practical Muſick their appearance be different, the one like a Fourth, the other like a Fifth, as you ſhall ſee hereafter.

His Intervallis variæ Concordantiæ ac Diſcordantiæ continentur, quarum geneſis ac ordo ſubjecto Schemate exhibetur, in quo Octavam vides in duodecim diviſam Hemitonia, cujuſmodi in Chelyos Canone aliiſque Inſtrumentis ſecundùm Scalam Diatonicam reperire eſt; ubi quia plura quam duodecim Segmenta ſeu diaſtemata non diſtinguuntur, nullum diſcrimen (quoad Intervalla) apparet inter Tritonum & Semediapente; cùm utriuſque diſtantia à quintâ perfectâ unius duntaxat ſit Semitonii: quamvis in praxi Tritonus Quartæ, Semediapente Quintæ ſpeciem præ ſe ferat.



De Concordantiis.

QVatuor ex his vocantur Concordantiæ; Tertia, Quinta, Sexta, Diapaſon, earumque Octavæ; Tria reliqua intervalla dicuntur Diſcordantiæ; Secunda, Quarta (tametſi hanc quidam Concordantiis ſubinde annumerent) Septima, earumque Octavæ.

Inter Concordantias duæ ſunt Perfectæ; Quinta & Octava: ita dictæ, quòd aures plenâ quadam Voluptate permulceant. Reliquæ duæ ſunt Imperfectæ, Tertia & Sexta; ita nuncupatæ, quòd tenuiori concentu aures recreant.

Tranſitio Concordantiarum.

OBſervandum porrò duas Perfectas ejuſdem generis Concordantias ſibi invicem ſuccedentes, verbi gratia, duas ſimul Quintas, aut binas continenter Octavas, quòd auditum nimiâ ſatietate oppleant, prohiberi; niſi forte adverſis ſibi motibus, (in pluribus preſertim partibus) occurrant, aut in eadem ſede conſiſtant.

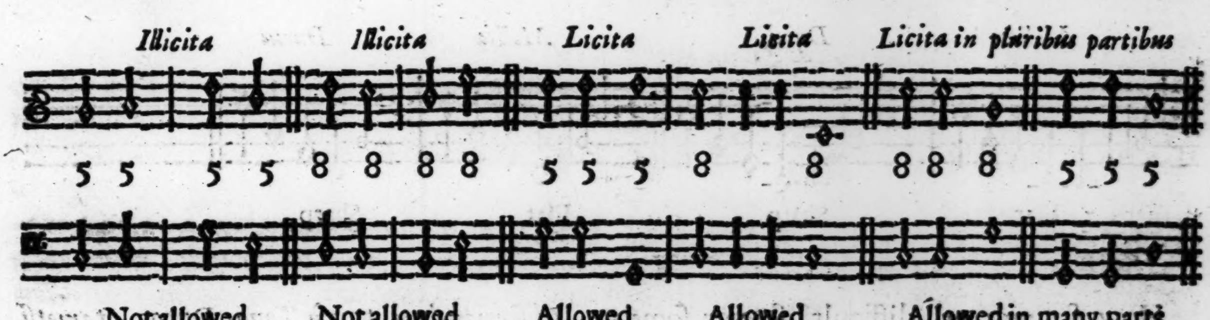
§ 3. *Of the Concords.*

COncords are theſe; a Third, a Fifth, a Sixth, an Eight, and their Octaves. All the reſt (with their Octaves) are Diſcords. A Fourth, as it is an Intervall betwixt the Fifth and Eight in the two upper parts, may in that ſence be called a Conſonant, but Computed with the Baſs, it is a Diſcord.

Again, Concords are of two Sorts; Perfect and Imperfect. Perfect are theſe, a Fifth and Eighth. Imperfect, are a Third and Sixth; which two laſt have yet another Diſtinction, to wit, a greater and a leſſer Third, as alſo a greater and a leſſer Sixth.

§ 4. *Paſſage of the Concords.*

FIrſt, take notice that two Perfects of the ſame kind, as two Fifths, or two Eights, riſing or falling together, is not allowed in Compoſition; but if the Notes ſtand ſtill in the ſame place, or if one of the parts remove into the Octave it is allowed. Or if the parts remove in contrary motion, it may be allowed in Songs of many parts, as thus,



A Quintâ tamen ad Octavam, aut ab Octavâ ad Quintam promiſcuè tranſiri poteſt; modò altera Pars fixa in ſtatione permaneat, aut non niſi gradatim ſe moveat. Nam ſi Partes per ſaltum unà progrediantur, minus grata iſta Perfectarum collocatio accidet.

Imperfectæ vero Concordantiæ aſcendendo aut deſcendendo continuari poſſunt.

Denique ab unâ Concordantiâ ad aliam tranſire nil vetat, modo evitetur Relatio non harmonica, quæ tum accidit, cùm Nota mollis duræ inconcinnè abſonéque opponitur.

But you may paſs from a Fifth to an Eighth, or from an Eighth to a Fifth, when you pleaſe; provided that one of the Parts either keep its place, or remove but one degree: For if both Parts leap together, the paſſage is leſs pleaſing.

As for Thirds and Sixths, which are Imperfect Concords, two, three, or more of them riſing or falling together, is no ſolœciſme in Muſick.
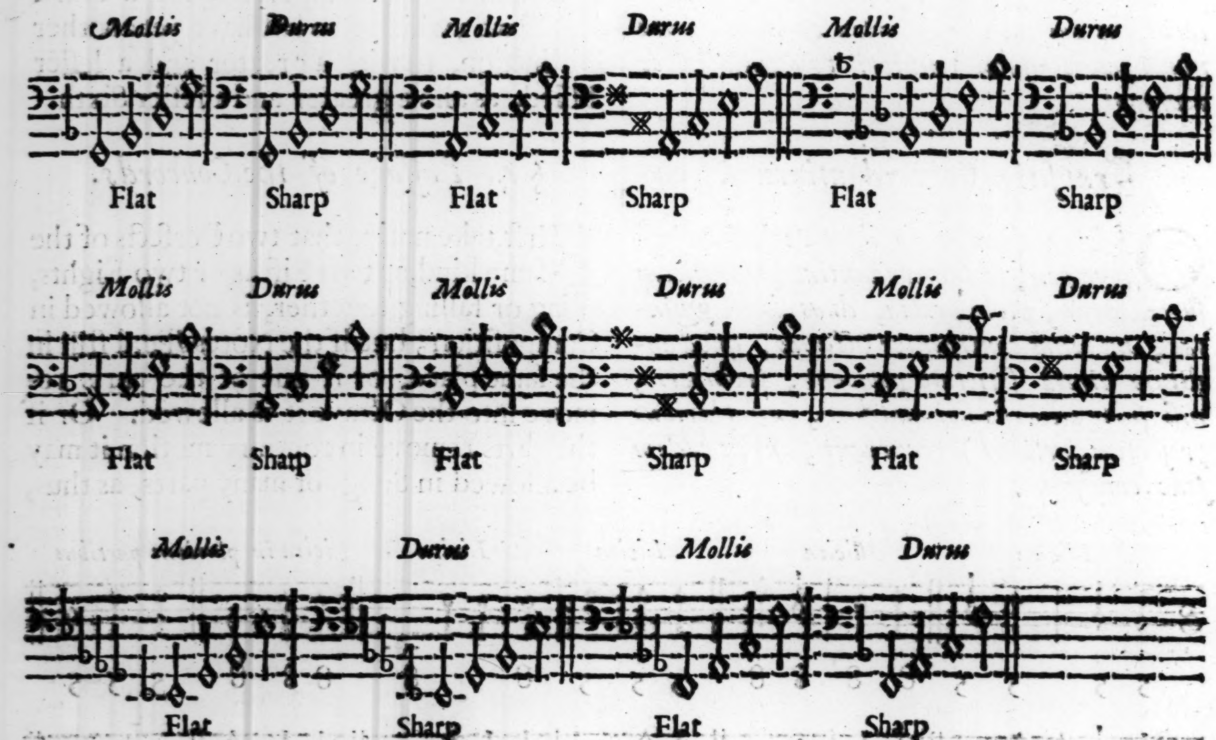
In fine, you have liberty to paſs from any one, to any other different Concord, provided you avoyd *Relation inharmonical*; that is, a harſh and unpleaſing reflection of Flat againſt Sharp.

§ 5. *Concerning the Key or Tone.*

EVery Compoſition in Muſick, be it long or ſhort, is (or ought to be) deſigned to ſome one Key or Tone, in which the Baſs doth always conclude. This Key or Tone is called Flat or Sharp, according as the Key-note hath the leſſer or greater Third next above it. If it be the Leſſer Third, 'tis called a Flat Key; if the Greater Third, 'tis a Sharp Key, thus exemplified.

De Melotheſiæ Clavi ſeu Tono.

OMnis porro Melotheſia ad Clavem aliquam ſeu Tonum reducitur, in quo nimirum Baſſus poſt varias fluctuationes quaſi in Portu anchoram jacit. Tonus durus dicitur, cùm Tertia ſupra Notam Toni cardinalem dura eſt ſeu Ditonus. Tonus denominatur Mollis, ſi prædicta Tertia mollis fuerit ſeu Semiditonus.



How ſtrange or difficult ſoever ſome Songs may appear by reaſon of the Flats or Sharps ſet at the beginning of them, yet all is but in relation to the Leſſer or Greater Third taking place next above the Key or Tone-Note; being the very ſame, in all reſpects, with the firſt Inſtances of the Leſſer and Greater Third above G.

As the Baſs is Flat or Sharp, ſo muſt the other Parts be ſet, which are joyned to it.

All theſe things will beſt appear in Counterpoint; that is, when we ſet the Notes of the higher Parts, Note for Note, juſt over the Notes of the Baſs, which (to a Beginner) is the eaſieſt way of ſhewing the uſe of the Concords. But firſt I muſt direct you

Obſervandum porrò Tonos Duros, tametſi alii aliis peregriniores appareant, omnes eſſe non affines modò ſed ejuſdem planè indolis; adeò ut per Tranſpoſitionem, non ſolum quotquot hîc ſunt reliqui, ſed quotquot omninò excogitari poſſunt, ad primum in G. nullo negotio revocentur. Quod de Tonis Mollibus perinde intelligendum eſt.

Ad Tonum Baſſi partes cæteræ componuntur.

Horum omnium periculum optimè fiet in Contrapuncto. Eſt autem Contrapunctus cùm Nota ſupra Notam, ſine coloribus, Muſicè conſtruitur.

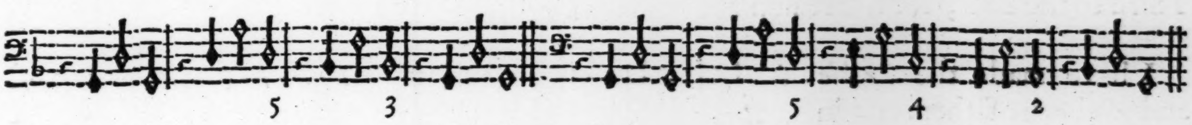
§ 6. How

Quâ ratione Baſſus conformandus ſit.

Iaciatur itaque imprimis fundamentum; hoc eſt, Baſſus concinnetur iis legibus: Primò, ut Tono conveniat, Cadentiis intermediis, ſiquæ fuerint, aſſumptis finali clauſulæ haud alienis; in Quintâ videlicet aut Tertiâ ſuperiùs. In Tono tamen duro vice Tertiæ, in quâ Cadentia minimè convenit, aſſumatur Quarta aut Secunda.
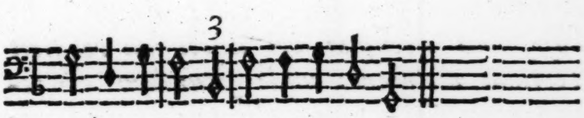
§ 6. *How to frame a Baſs.*

IN making a Baſs three things muſt be obſerved; Firſt, that it be natural to the Key deſigned, making its middle Cloſes (if it have any) in ſuch other Keys as have dependence upon the ſaid Key; ſuch are the Fifth and Third, if it be a flat Key; but if it be a ſharp, imploying the greater Third (which is not ſo proper and eaſie for a middle Cloſe) you may in ſtead thereof make uſe of the Fourth or Second above the final Key, in this manner.



Secundò, Baſſus moveatur plerumque per Saltus ad Tertiam, Quartam, & Quintam; gradibuſque duntaxat iis gaudeat, quibus intra Toni fines coerceatur. Cantus autem gradario ut plurimùm inceſſu procedat.

Tertiò denique, auſpicium ſumatur à Tono molli, ſepoſitis conſultò, ad majorem facilitatem, Notis duris.



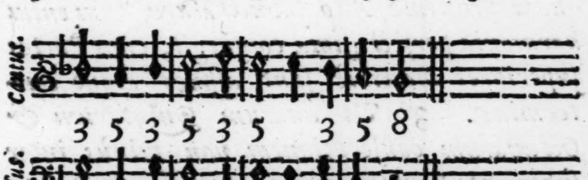
Secondly, let your Baſs move for the moſt part by Leaps of a Third, Fourth, or Fifth; uſing degrees no more than to keep it within the proper bounds and Ayre of the Key.

Thirdly, I would have you (for more eaſe) to make choice of a Flat Key to begin with, and avoid ſetting of ſharp Notes in it for ſome reaſons which will appear hereafter.

Let this ſhort Baſs ſerve for an Example, which hath a middle Cloſe in *B* the Flat third to the Key.

Quo pacto Cantus Baſſo adſtruendus ſit.

Superſtrue porro Cantum Baſſo, adhibendo Tertias, Quintas, Octavas (ſecluſis tantiſper Sextis, quæ Notis duris congruunt maximè) ut quæque vicinior magiſque in promptu eſt. Numeroſque arithmeticos 3, 5, 8, utpote Concordantiarum characteres inſcribe; ut ſic vel ad oculum pateat cujuſmodi ſint.



Notandum verò, ubi partes pauciores concinunt, imperfectas Concordantias prælegendas perfectis, ut aurium faſtidio conſulatur. Hinc in Biciniis rarò uſurpatur Octava, niſi in principio, clauſulâ finali, aut intermediâ, vel cùm partes contrariis incedunt motibus.

§ 7. *How to joyn a Treble to the Baſs.*

A Baſs being prick'd, you may joyn a Treble to it by ſetting like Notes a Third, Fifth, or Eighth above it. As for Sixths (which properly belong to ſharp Notes) I ſhall ſpeak of them hereafter. Now, as the proper movement of the Baſs in Counterpoint, is (for the moſt part) by Leaps, ſo the natural progreſſion of the Treble is a riſing and falling by degrees: and therefore, when you have ſet a Third, Fifth or Eighth over the firſt Note of the Baſs, you may take for your next, (and ſo from one to another) that Concord which affords the neareſt Compliance to that movement by degrees, as you ſee in the Example. If you ſet a figure under each Note as you prick it, to ſignifie what Concord it bears to the Baſs, as you here ſee them, it will be ſome eaſe to your Eye and Memory.

Take notice that in few Parts Imperfect Concords are more delightful than Perfect, as not ſatiating or cloying the Ear ſo much as the multiplicity of Perfects do. Hence it is that in Two parts we ſeldom uſe Eights, unleſs to the Beginning-Note, Ending-Note,

Cadent-Notes, or where the Parts proceed in contrary motion; that is, one aſcending and the other deſcending.

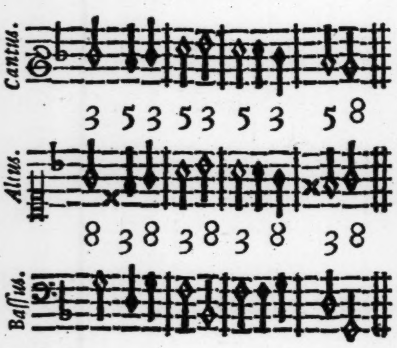
§ 8. *Compoſition of three Parts.*

WHen you are perfect in ſetting a *Treble* and *Baſs*, you may add to them a third Part, as for inſtance, an *Alt*, whoſe proper region is next under the Treble; and therefore I would have you ſet it (Note for Note) in thoſe Concords which are neareſt thereto. Provided, that if you intend your Compoſition for no more than three Parts, one of the two upper Parts be ſtill a Third to the Baſs, for the reaſon above-mentioned.

De Triphoniis.

HIſce peractis, ſi alteram fortè Partem annectere velis, verbi gratiâ, Altum, cujus ſedes eſt proximè infra Cantum, vide Concordantiis utaris, quæ ad Cantum propius accedunt; Tertiamque in alterutrâ Parte nunquam omittas, dum Tricinium adornas.

I have made the *Treble* and *Alt* both of them end in the Eight to the *Baſs*, which in my opinion is better (the Key being flat) than to have the *Treble* end in the ſharp Third; that Concord being more proper to ſome inward Part at a Concluſion.



Vides in Paradigmate Cantum & Altum ambos in Octavâ deſinere; quod in Tono molli convenientius videtur, quàm ſi Cantus tranſiſſet in Tertiam duram, quæ in ultimâ Clauſulâ gregariæ atque interiori Parti in Polyphoniis potiùs convenit.

Concerning thoſe two Notes which you ſee made ſharp in the *Alt*, take notice, that when the *Baſs* aſcends a Fourth, or deſcends a Fifth, it commonly requires the ſharp or greater Third to that Note from which it ſo riſeth or falleth.

Quando Baſſus aſſurgit ad Quartam, aut deſcendit ad Quintam, Nota quæ præcedit hujuſmodi aſcenſum vel deſcenſum requirit Tertiam majorem; unde ſecundam & penultimam Alti notam duplicato decuſſi ad gradum Ditoni elevatam vides.

§ 9. *Compoſition of four Parts.*

BEing perfect in compoſing of Three Parts, you may try how you can add to them a Fourth Part, which now remains to be the *Tenor*; concerning which, theſe things are to be obſerved. (1.) That it be ſet (as much as may be) in Concords different from the other two upper Parts. (2.) That it be ſet as neer as you can to the *Alt*; for the Melody is beſt when the upper Parts are joyned cloſe one to another. (3.) That you avoid the Conſecution of two Fifts, or two Eights, riſing or falling together; as well amongſt the upper Parts themſelves, as betwixt any one Part and the *Baſs*.

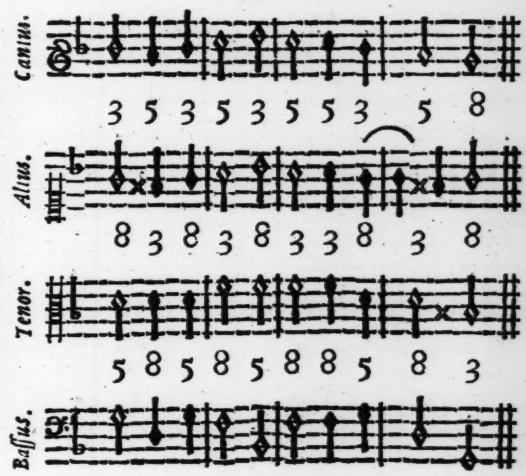
De Tetraphoniis.

UBi te in Triphoniis jam ſatis exercueris, ad Tetraphonia tranſire poteris, cæteris Partibus adjuncto Tenore. Quædam autem hic obſervanda. 1° Ut Pars aſſumpta adornetur Concordantiis, quantum fieri poterit, ab utraque aliâ Parte diverſis. 2° Ut quam proximè Alto ſubnectatur; tum enim harmonia perfectiſſima conſurgit, cùm Partes ſuperiores maximè ſunt affines atque conterminæ. 3° Ut duarum Quintarum & Octavarum conſecutionem non minùs inter ſuperiores Partes, quam inter illas & Baſſum aſcendendo aut deſcendendo fugias.

All which is at once performed by taking the next Concord, Note for Note, which you find under the *Alt*. As appears by the following Example.

In

In Paradigmate, penultimam Alti, in duas Semiminimas diviſam vides, quarum prior Notæ præcedenti colligatur, unde ligatura vocatur, Cadentiamque exornat plurimùm: quod imitari poteris qualibet in Parte, quæ Ditonum Baſſo occinit in Notâ penultimâ.
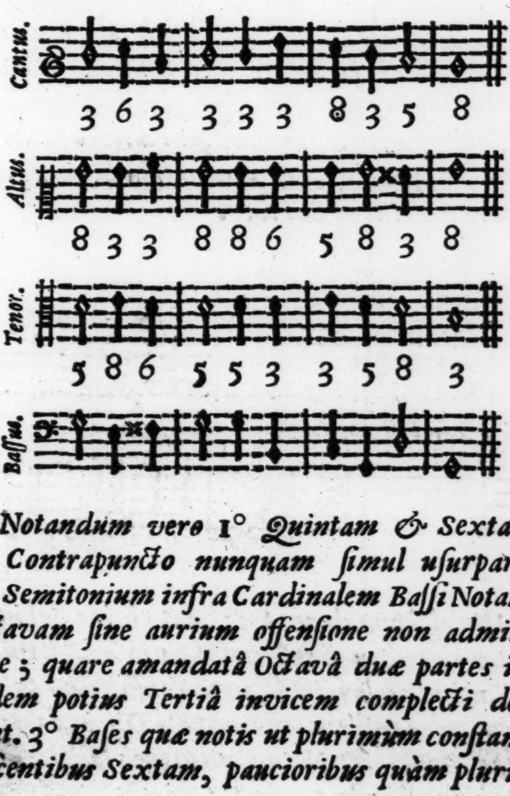


I have broken the laſt Note but one of the *Alt*, into two *Crochets*, and joyned one of them to the Note before it, making it, by that means, a Binding-Cadence; which you may imitate upon the like Notes, in that Part always which bears the ſharp or greater Third to the *Baſs* in the next Note before any Cloſe.

Ubi huic Methodo aſſueveris, majori deinde cum libertate omnes ſimul Partes componere fas erit, quavis cuilibet parti attributâ Concordantiâ, modò ſua ſingulis aſſignetur, nec interea omittatur Tertia.

Though for eaſe and order's ſake I ſhewed you firſt how to joyn one part to your Baſs, then two, and laſtly three, by ſetting and adding one part after another; yet now it is left to your liberty to carry on all your upper parts (ſo many as you deſign) together, diſpoſing them into ſuch Concords as you think moſt Convenient: Provided that one of the parts be ſtill a Third to the Baſs, which in Compoſition of three or more parts, ſhould never be omitted.

De Sexta.

Hactenus nihil actum de Sexta; quæ tum adhibetur (loco Quintæ) cùm Baſſus in Notis duris verſatur, quales ferè ſunt Ditonus ſupra Tonum Melotheſiæ, Semiditonus infra, atque illa Nota quæ Primariæ proximè ſubſtat; ejuſmodi enim notæ duræ Sextam poſtulant. Vide Paradigma.



Notandum vero 1° Quintam & Sextam in Contrapuncto nunquam ſimul uſurpari. 2° Semitonium infra Cardinalem Baſſi Notam Octavam ſine aurium offenſione non admittere; quare amandatâ Octavâ duæ partes in eadem potius Tertiâ invicem complecti debent. 3° Baſes quæ notis ut plurimùm conſtant poſcentibus Sextam, paucioribus quàm pluri-

§ 10. Concerning a Sixth.
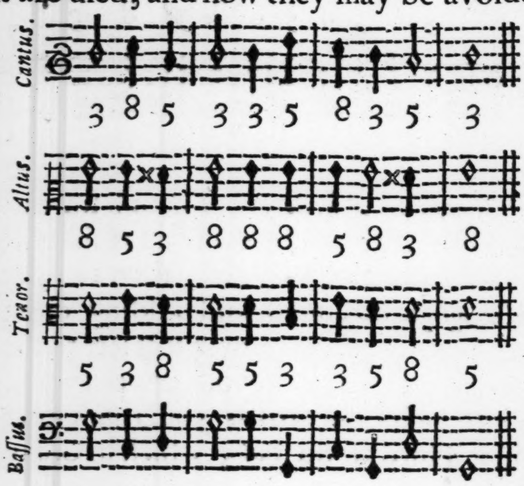
IF your Baſs have ſharp Notes in it (ſuch are commonly the Half Note under the Key or Tone, the greater Third above it, and ſometimes alſo the leſſer Third under it:) Notes ſtanding in theſe places do commonly require a Sixth to be joyned to them, as you ſee in this Example.

Here you have three Notes in the Baſs, which require the leſſer Sixth to be joyned to them; The Firſt in *E.* (the leſſer Third under the Key) whoſe Sixt is in the Treble. The Second in *F* Sharp (the half Note under the Key) whoſe Sixth is in the Tenor. The Third in *B.* Sharp (the greater Third above the Key) whoſe Sixth is in the Alt. Concerning which ſome things are to be Noted.

Firſt, That when the Sixth is uſed, the Fifth muſt be left out; for a Fift and Sixth muſt not ſound together in Counterpoint. Secondly, That the Half-Note under the Key, doth hardly admit an Eight to be joyned to it, without offence to a Critical Ear; and therefore have I put two parts in the ſame Third, as you ſee in the firſt

Bar, rather than have any part to ſound in the Eighth to that Sharp Note in F. Thirdly, That Baſſes, conſiſting much of Notes requiring a Sixth, are more apt for few than for many Parts. Fourthly, That the Baſs, in ſuch kind of Notes, doth want a Third of its full Latitude or Compaſs; as is evident in this, that if you do but remove the ſaid Sharp Notes a Third lower, thoſe Sixths are changed in Eights, the Thirds into Fifts, and the Sharp prohibited Eight into a Third, as in the Example following. And thus you ſee where Sixths are uſed, and how they may be avoided when you deſire it.

bus Partibus aptiores eſſe. 4° Baſſum, cùm ejuſmodi Notas recipit, carere ad ſui complementum ac latitudinem debitam, Ditono inferiori; quem ſi ſubnectas, jam Sextæ mutabuntur in Octavas, Tertiæ in Quintas, quæque fuiſſet Semitonii Octava ſed inconcinna, jam cum lepore ſit Tertia.



From hence it appears, that ſeeing a Fifth and Sixth are never uſed together in Counterpoint, it conſequently follows that there can be but three ſeveral Concords (which are a Third, a Fifth or Sixth, and an Eighth) joyned at once to any one Note of the Baſs. And therefore if you have a mind to compoſe more parts than four, (as five, ſix, ſeven, or eight parts) it muſt be done by redoubling thoſe Concords in their Octaves, and making the parts paſs into different changes to avoid the Conſecution of Fifts and Eights, which duely obſerved, your Compoſition (no doubt) will be Harmonions.

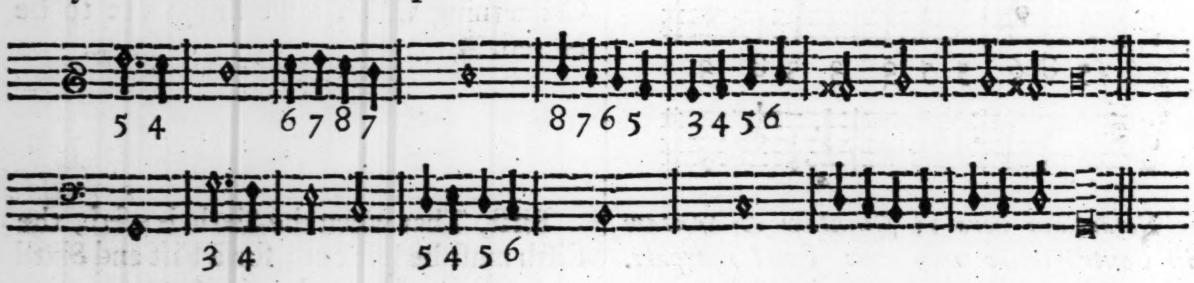
Ex his omnibus patet, non niſi tres reperiri Conſonantias eodem ſimul tempore Baſſo inſiſtentes; eæq; ſunt Tertia, Quinta, vel Sexta, & Octava. Quòd ſi plures quàm quatuor Partes componere animus eſt, prædictæ conſonantiæ in ſuis Compoſitis ſeu Octavis repræſentandæ ſunt; Unde, dùm duarum Quintarum aut Octavarum conſecutionem declinas, ſuavem ac verſicolorem Melodiæ texturam conſurgere neceſſe eſt.

§ 11. Uſe of Diſcords.

DIſcords are two wayes admitted into Muſick: Firſt, in Diminution; that is, when two, three, four, or more Notes of one Part, are ſet againſt one Note of a different Part: In which poſition a Diſcord is allowed to any Note of the Diminution, except the Leading Note, which ſhould alwayes be a Concord. Example

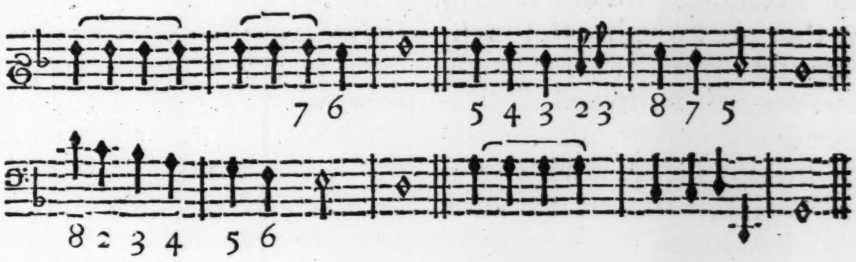
Quis Diſcordantiis locus ſit.

DIſcordantiarum in Muſicâ duplex eſt uſus. Primò, in Diminutione; cùm videlicet binæ, trinæ, aut plures Notæ ſibi invicem gradatim ſubnexæ, uni alterius Partis Notæ reſpondent. Providendum tamen, ut primitia Nota ſit Concors.



Here obſerve, that two, three, four, or more Notes ſtanding together in the ſame Rule or Space, may be conſidered as one intire Note; and may admit the application of a Diſcord to any of them, the firſt, only excepted. Example.
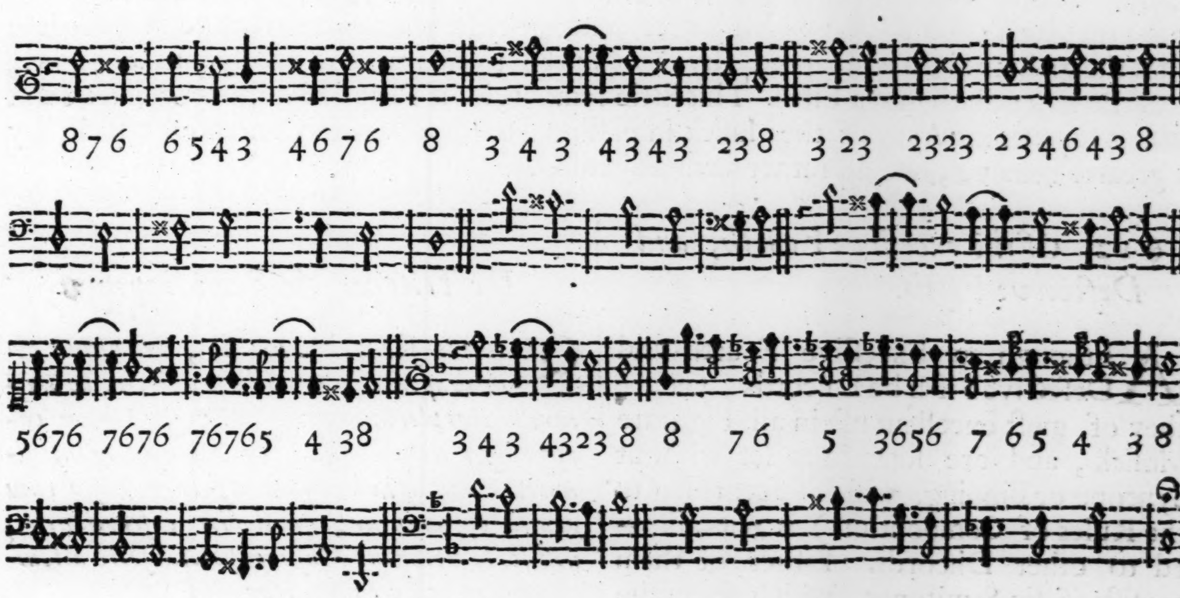
Hic obſerva duas, tres, aut plures ſubinde Notas in eadem lineâ vel Spatio conſiſtentes, inſtar unius longioris notæ conſiderari poſſe; atque adeo eaſdem omnino pati Diſcordantias, quas admitteret Nota illa integra longior, cujus hæ particulæ cenſentur.



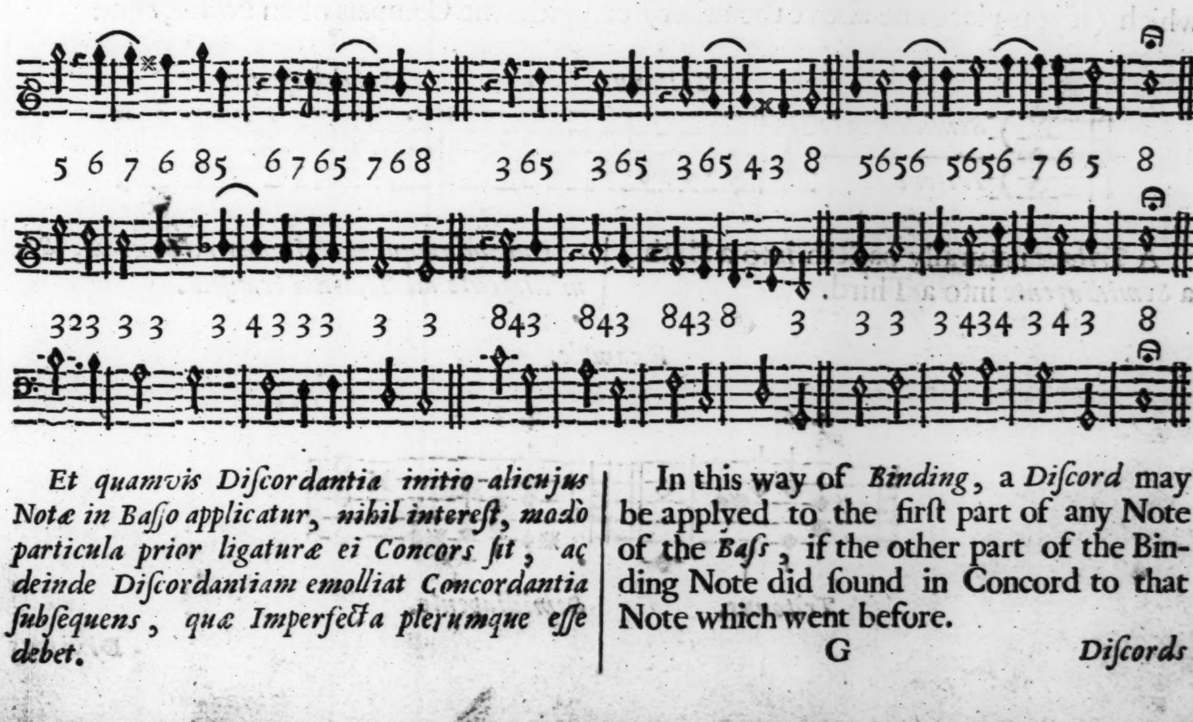
Secundò, Diſcordantiis locus eſt in Syncopſi ac Ligaturis; cùm nimirum pars una nexu quodam ac colligatione duarum Notarum in eâdem ſtatione detinetur, atque ab alliſione alterius Partis quæ interea progreditur quaſi conſcindi videtur: habetque id plurimum elegantiæ, ſi non temerè ſed cum judicio fiat.

The other way in which *Diſcords* are not only allowed, but of moſt excellent uſe, is in *Syncopation* or *Binding*; that is, when a Note of One Part ends and breaks off upon the Middle of the Note of an other Part, as you ſee in the following Examples.

Syncopſis in Dyphoniis. *Syncopation in two Parts.*



Syncopſis in Triphoniis. *Syncopation in three Parts.*



Et quamvis Diſcordantia initio alicujus Notæ in Baſſo applicatur, nihil intereſt, modò particula prior ligaturæ ei Concors ſit, ac deinde Diſcordantiam emolliat Concordantia ſubſequens, quæ Imperfecta plerumque eſſe debet.

In this way of *Binding*, a *Diſcord* may be applyed to the firſt part of any Note of the *Baſs*, if the other part of the Binding Note did ſound in Concord to that Note which went before.

Diſcords thus admitted, we are next to conſider how they are brought off, to render them delightful to the Ear; for ſimply of themſelves they are harſh and diſpleaſing, and introduced into Muſick for variety; or, by ſtriking the ſenſe with a diſproportionate Sound, to beget attention to that which follows; to the hearing of which, the Ear is carried on (as it were) by a neceſſary expectation.

This winding or bringing a diſcord off, is beſt effected by changing from thence into ſome imperfect Concord, to which more ſweetneſs is added by the Diſcord going before. Yet here the Ear is not fully ſatisfied until theſe Diſcords and Imperfect Concords arrive at One more perfect, where (as at a period) we underſtand the ſenſe of that which went before. Now, in paſſing from Diſcords to Imperfects; or from Imperfects to Perfects, the Rule ſhould be this; that we deflect to that which is neareſt rather than to one more remote: Hence it is that the greater Sixth is obſerved (by *Des Cartes*) to paſs more naturally into an Eighth, and the leſſer Sixth into a Fifth. This little remove, by a Tone or Semitone, connects and makes ſmooth the Ayre of the Muſick in paſſing from Concord to Concord; which, by a greater remove, would rather ſeem disjointed.

Auribus verò per diſcordantias concordantiaſque imperfectas variâ expectatione traductis atque ſuſpenſis tum demum fiet ſatis, cùm in perfectis Concordantiis Melodia quodammodo colliqueſcit. Idcirco enim Diſcordantiis in Muſicâ conceſſus eſt locus, tùm, ut varietati conſulatur, tùm, ut ejuſmodi aſperitate quaſi vellicatæ aures Conſonantiarum ſucceſſione levari ac permulceri geſtiant.

Tranſitus autem Diſcordantiarum ad Concordantias imperfectas maximè vicinas fieri ut plurimum debet: quod etiam in progreſſione Imperfectarum ad perfectas obſervandum eſt. Hinc Sexta major ad Octavam, minor ad Quintam genuino lapſu pergit. Atque hac æquabili gradatione, ſuavior abſque inconditâ ſubſultatione Melodia redditur.

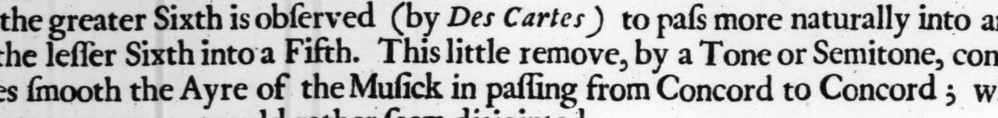
§ 12. *Of the exceſſive Fourth, and Defective Fifth.*

ALthough an Exceſſive Fourth and Defective Fifth be Diſcords, yet are they of moſt excellent uſe in all Figurate Muſick, and are ſometimes ſet without Syncope or Binding, which (according to the Rules of Compoſition) is not allowed to other Diſcords. Either of them conſiſts of ſix Semitones, which ſeems the ſame, as to proportion of Sound; But here we muſt conſider them as they are repreſented to the Eye, like a Fourth and a Fifth, which (if you place one above the other) compleat the Compaſs of an *Octave*, thus.

De Tritono, & Semidiapente.

QUamvis ſupra dictum ſit, Tritonum & Semidiapente intervalla prohibita, ac Diſcordantias plerumque cenſeri; eſt tamen eorum uſus nonnunquam in Muſica elegantiſſimus. Nam etiam abſque Syncope Baſſo cum gratiâ opponuntur, quod aliis diſcordantiis, niſi forte veterani Muſurgi peritiâ ſcitè attemperentur, vix conceditur.

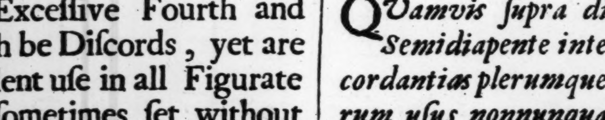
Tritonus. *Semidiapente.*



A *Tritone* naturally paſſeth into a Sixth, a *Semidiapente* into a Third.

Curandumque ut Tritonus ad Sextam, Semidiapente ad Tertiam tranſeat.

Example.



Tritonus. *Semidiapente.*

Diximus

Diximus præterea Quintam unà cum Sextâ in eadem Contrapuncti plani ſede comparêre neutiquam poſſe: Secus eſt, quando Semidiapente in poſteriori parte ligaturæ adhibetur; tunc enim requirit Patrocinium atque umbraculum Sextæ, ut ſeſe auribus gratiùs ſiſtat. Quo in caſu, ſi rectè expendatur, Semidiapente ſupplet locum diſcordis Septimæ, ac Sexta ei imminens obit vices Octavæ; ut facile patebit, ſi Baſſum ad Tertiam inferiùs demiſeris.

A defective Fifth doth naturally require a Sixth to be joyned with it, as you ſee it ſet in the Example; which perhaps may ſeem a contradiction to what I ſaid (*pag.* 19.) that a Fifth and Sixth muſt not ſound together; that is, as Concords ſet Note againſt Note without binding: But this Fifth ſtands as a Diſcord, and is back'd with a Sixth to mollifie its harſhneſs: For (as I have formerly ſaid) there can be but Three Concords joyned at once to the Baſs, which are alwayes (except when a Sixth takes place) a Third, Fifth, and Eight. And therefore if a Hundred or Hundred Thouſand Voices were joyned together in Muſical Concordance, they muſt all ſound in theſe Three Concords or in their Octaves, which is ſtill but the ſame ſpecies.

Contemplatio Concordantiarum Muſicarum.

Atque hìc quis non jure merito obſtupeſcat, cùm animum ſubit ex Concordantiis dumtaxat tribus, paucis ſubinde intertextis diſcordantiis, tam innumerabilis prognata ſoboles, ut quicquid unquam Melotheſiæ fuit vel futurum eſt, ex his quaſi elementis coaleſcat. Auget admirationem per ſeptem diſtributa Gradus, (unde hæc concordia diſcors emanat) tam apta Sonorum complexio, eodem literarum ordine in Scalâ Muſicâ exhibita, quo recurſantes per annum dierum Hebdomadas primævæ rerum originis imaginem repræſentamus.

Numerum hunc Orpheus *faſtis immortalibus conſecravit, cùm Lyram ſuam, (quæ à* Pythagora Samio *in* Ægyptiorum *adytis reperta olim, atque è tenebris in bono lumine collocata,* Alexandri *temporibus etiamnum ſuperſtes fuit) Heptachordam eſſe voluit; ut ſeptenis Fidibus ſeptem Planetarum diſcurſus atque concentum, quoties fila pulſaret, auribus atque animo ſiſteret. Neque verò abſimilis eſt Sonorum ac Siderum harmonia, cùm illorum concordia horum aſpectibus ad amuſſim reſpondeat. Iſophonia ſiquidem Aſtrorum refert Conjunctionem; extremi Diapaſon termini, Oppoſitionem; comprehenſæ intra Octavam Concordantiæ, Tertia, Quinta, Sexta, Trinum, Sextilem cæteroſque in Zodiaco aſpectus intermedios. Utque Planetarum varia inter ſe collocatio orbi inferiori alios atque alios impertit influxus, ita diverſa Sonorum Eucraſia miros in auribus animiſque motus excitat, quibus in omnis harmoniæ authorem admirabili ſurſum contemplatione rapiantur. Unde ſuum in Templis ſacriſque locum Muſica jure meritò vendicat.*

§ 13. *Reflections upon the Concords of Muſick.*

And here I cannot but wonder, even to amazement, that from no more than Three Concords, (with ſome intervening Diſcords) there ſhould ariſe ſuch an infinite variety, as all the Muſick that ever has been or ever ſhall be compoſed. And my wonder is encreaſed by a conſideration of the Seven Gradual Sounds or Tones, from whoſe various poſitions and Intermixtures thoſe Concords and Diſcords do ariſe. Theſe Gradual Sounds are diſtinguiſhed in the Scale of Muſick by the ſame ſeven Letters which in the Kalender diſtinguiſh the ſeven dayes of the Week; to either of which, the adding of more is but a repetition of the former over again.

This Myſterious number of ſeven, leads me into a contemplation of the Univerſe, whoſe Creation is deliver'd unto our Capacity (not without ſome myſtery) as begun and finiſhed in ſeven dayes, which is thought to be figured long ſince by *Orpheus* his ſeven ſtringed Lyre. Within the Circumference of this great Univerſe, be ſeven Globes or Spherical Bodies in continual Motion, producing ſtill new and various figures, according to their divers poſitions one to another. When with theſe I compare my ſeven Gradual Sounds, I cannot but admire the Reſemblance of their Harmonies, the Concords of the one ſo exactly anſwering to the Aſpects of the other; as an Uniſon to a Conjunction, an Octave to an Oppoſition; the middle Conſonants in a Diapaſon, to the middle Aſpects in an Orb; as a Third, Fifth, Sixth, in Muſick, to a Trine, Quartile, Sextile in the Zodiack. And as theſe by moving into ſuch and ſuch Aſpects tranſmit their Influences into Elementary Bodies; So thoſe, by paſſing into ſuch and

ſuch Concords, tranſmit into the Ear an Influence of Sound, which doth not only ſtrike the ſenſe, but even affect the very ſoul, ſtirring it up to a devout Contemplation of that Divine PRINCIPLE from whence all Harmony proceeds; and therefore very fitly applyed to ſing and ſound forth his Glory and Praiſe.

When I further conſider that Three Sounds placed by the Interval of a Third one above another, do conſtitute one entire Harmony, which governs and compriſes all the Sounds which by Art or Imagination can, at once, be joyned together in Muſical Concordance; This I cannot but think a ſignificant Embleme of that Supreme and incomprehenſible THREE in ONE, Governing, Compriſing and Diſpoſing the whole Machine of the world with all its included parts, in a moſt perfect and ſtupendious Harmony.

I inſiſt not upon things of common obſervation, as that a String being ſtruck, the like String of another Inſtrument (tuned in Concordance to it) ſhould alſo ſound and move; or that the Sound of a Sackbot, Trumpet, or like extended *Tube*, ſhould, by a Stronger emiſſion of the Breath, skip from Concord to Concord before you can force it into any gradation of Tones, *&c.* What I have already mention'd is enough to perſuade me that there is a greater myſterie in the Harmony of Sounds, than what hath been yet diſcovered.

Nec vacat Myſterio, ternos per intervalla ſonos invicem ſuperimpoſitos univerſæ Harmoniæ medullam ac ſummam ambientis vinculi nodo nexuque complecti. Divinæ illius Monadis Triadiſque, nutu ſuo omnia in ordine pondere et menſurâ gubernantis, non leve ſimulachrum; quo nihil ad Muſicæ laudem illuſtrius, nihil excellentius.

Reliqua itaque huc attexere, tametſi admiranda, nil attinet; cujuſmodi ſunt, fidem pulſatam ab alterâ homophonâ fide etiam intactâ reſponſionem quodammodo aliquam acclamationemque accipere: Tubas, cæteraque ejuſmodi oblonga inſtrumenta pneumatica, Sonos gradatim conſequentes modulanti negare, niſi prius per ſolitas concordantias Saltitando exordium feceris.

§ 14. *The Analogy of Muſical Concords to the Aſpects of the Planets, illuſtrated in the following Scheme.*

WHere you have the ſeven Gradual Sounds in their orderly progreſſion repreſented on the Diameter-line. Upon which, is alſo deſcribed a *Diapaſon* with its included Conſonants, according to the Arithmetical diviſion thereof, as experimentally found upon a Monochord, or the String of any fretted Inſtrument, from the Nut to the middle thereof. The outmoſt Circle repreſents the Zodiack, and the Aſpects of the Planets, to which you ſee the *Diapaſon* with its Interſections exactly agreeing; as *viz.* The two Terms thereof, to a Conjunction and Oppoſition; The middle Section (which generates a Fifth on one ſide, and a Fourth on the other) to a □. A Third and a Sixth compleating alſo the Compaſs of an Octave, as a △ and ✱ do a Semicircle or the two oppoſite points of an Orbe. To which may be added, that a *Diapaſon* is divided into Twelve Semitones, as the Zodiack into Twelve Signes or Sections.

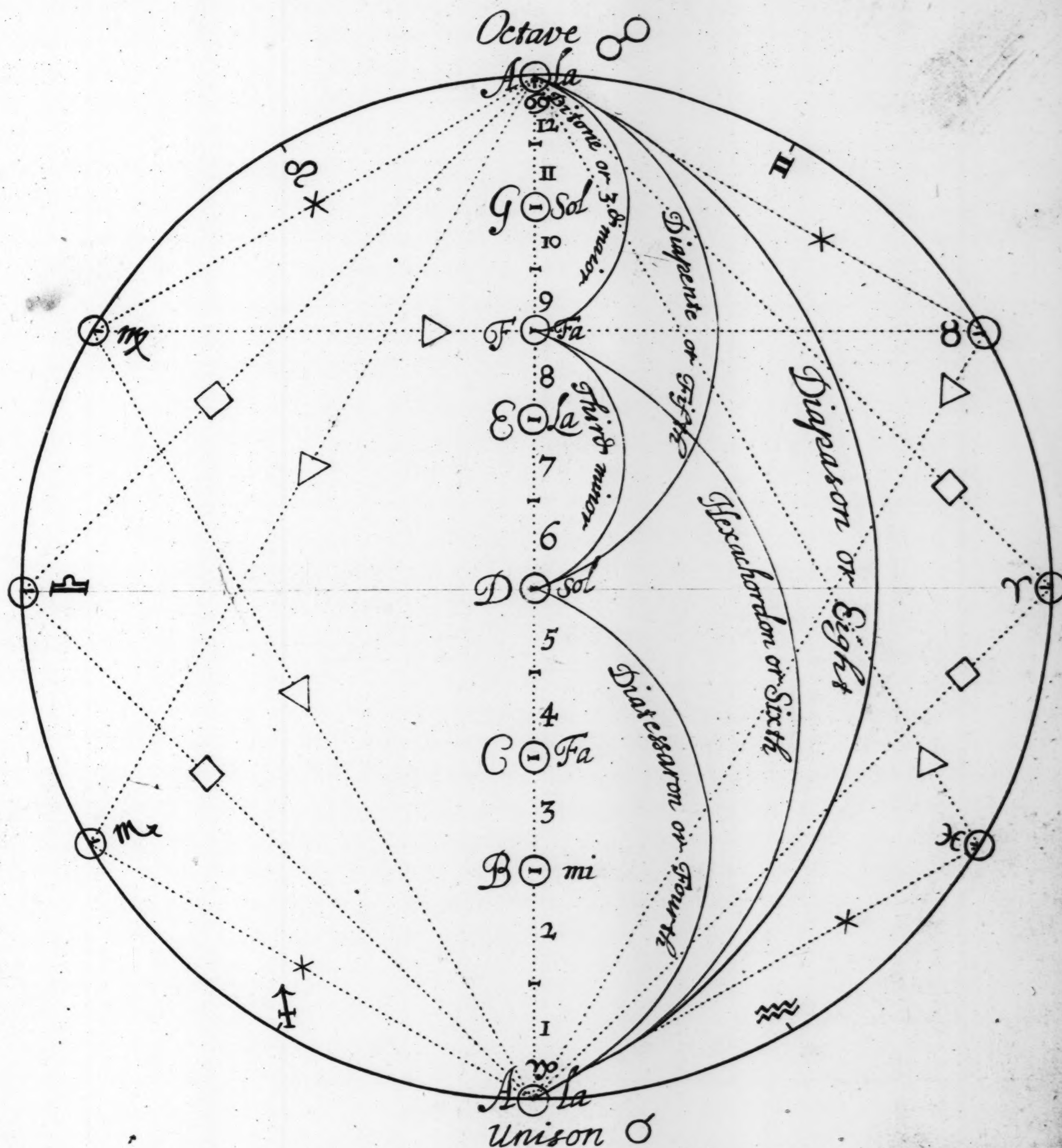
Muſicarum Concordantiarum Analogia ad Planetarum aſpectus.

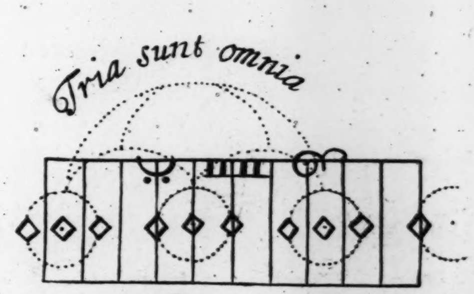
SEptem in ſequenti Schemate gradatim ſoni, quos intra Limites Diapaſon, ſtilus Diatonicus exhibet, in lineâ Diametro arithmeticè repræſentantur. Circulus Zodiacum refert, aſpectumque Planetarum, cujus interſectionibus Octavæ partitiones exactè reſpondent. Extremi ſiquidem ejus termini Conjunctionem Oppoſitionemque imitantur. Partitio media, quæ hinc Quartam, inde Quintam reſpicit, □ *adumbrat. Tertia ac Sexta Octavam ut* △ *ac* ✱ *Hemicyclum explent. Quibus adde, Octavam duodecim conſtare Hemitoniis; non ſecus ac Zodiacus ſigna duodecim variis animalium figuris deſcripta complectitur.*

The other Figure ſhews, that all the Sounds that can poſſibly be joyned together in Muſical Concordance, are ſtill but the reiterated Harmony of Three.

Figura infima Omnes omnino ſonos quotquot concentum ſimul efficiunt, Ternarii Harmoniâ identidem repetitâ contineri demonſtrat.

Octave





Benedicta sit sancta et individua Trinitas

UMI - 1

CHELYS,
Minuritionum Artificio Exornata.

PARS TERTIA.

Quâ ratione Minuritiones ad Baſin aptandæ ſint.

MInuritio ad Baſin nihil aliud eſt, quàm aut ipſius Baſeos, aut aliarum Partium, quæ Baſi accini poſſunt, in varias melicas Minutias Sectio; unde vulgò Diviſio Muſica appellatur. Ea, uti omnium ferè Inſtrumentorum Muſicorum, ita Chelyos imprimis perfectio Summa eſt. Rem omnem, ſi cui peregrina eſt, verbo primùm complectar; deinde fuſius artis documenta ſubjungam.

Fundamentum quodvis rectè concinnatum bis deſcribitur; cujus exemplar alterum Organo, Clavicymbalo, ſeu alii Inſtrumento ſuſtinendum traditur; alterum ob oculos Muſurgi variis Melodiæ elegantiis exornandum proponitur, quibus inventionem dexteritatemque pariter oſtentet: quod nonnullis fæliciter adeo ſuccedit, ut Auditores non modo ſingulari voluptate permulceant, ſed admiratione etiam incredibili non rarò percellant.

Quòd ſi ad tantam excellentiam primaſque pertingere paucis conceditur, ac reliquis certè in ſecundis non ſine laude conſiſtere licebit; ſi, quod inventioni deeſt, dexteritate explere, atque aliorum compoſitiones concinnè modulari nitatur: tametſi enim hoc admirationis minus fortaſſe habeat, quòd hîc alienâ utendum ſit operâ, ac ſedula præmeditatio plerumque antecedat, Melotheſiæ tamen præſtantiâ exactéque modulandi induſtriâ plus ſæpe affert voluptatis. Atque ut ab hoc inferiori gradu ad altiorem conſcendere pluribus in promptu ſit, viſum eſt hujuſce artificii fontes omnibus aperire, ac publici juris facere.

The DIVISION-VIOL,
OR
The Art of Playing *ex tempore* to a GROUND.

THIRD PART.

§ 1. Of Diviſion, and the manner of performing it.

DIminution or *Diviſion to a Ground*, is the Breaking, either of the *Baſs*, or of any higher Part that is applyable thereto. The manner of expreſſing it is thus:

A *Ground*, *Subject*, or *Baſs*, (call it which you pleaſe) is prick'd down in two ſeveral Papers; One for him who is to play the *Ground* upon an *Organ*, *Harpſechord*, or what other Inſtrument may be apt for that purpoſe; the Other, for him that plays upon the *Viol*, who, having the ſaid *Ground* before his eyes, as his *Theme* or *Subject*, plays ſuch variety of *Deſcant* or *Diviſion* in Concordance thereto, as his skill and preſent invention do then ſuggeſt unto him. In this manner of Play, which is the perfection of the *Viol*, or any other Inſtrument, if it be exactly performed, a man may ſhew the Excellency both of his Hand and Invention, to the delight and admiration of thoſe that hear him.

But this you will ſay is a perfection that few attain unto, depending much upon the quickneſs of Invention as well as quickneſs of Hand. I anſwer, it is a perfection which ſome excellent Hands have not attained unto, as wanting thoſe helps which ſhould lead them to it; the ſupply of which want is the buſineſs we here endeavour. True it is, that Invention is a gift of Nature, but much improved by Exerciſe and Practice. He that hath it not in ſo high a meaſure as to play *ex tempore* to a *Ground*, may, notwithſtanding give both himſelf and hearers ſufficient ſatisfaction in playing ſuch Diviſions as himſelf or others have made for that purpoſe; in the performance whereof he may deſerve the Name of an excellent Artiſt; for here the excellency of the Hand may be ſhewed as well as in the Other, and the Muſick perhaps better, though leſs to be admired, as being more ſtudied. But to our matter in hand:

§ 2. *Several kinds of Diviſion.*

IN Playing to a *Ground* we exerciſe the whole Compaſs of the *Viol*, acting therein ſometimes the Part of a *Baſs*, ſometimes a *Treble* or ſome other Part. From hence proceed Two kinds of Diviſion, *viz.* a *Breaking of the Ground*, and a *Deſcanting upon it*: Out of which two, is generated a Third ſort of Diviſion; to wit a *Mixture* of Thoſe, one with the other; which Third or laſt ſort, is expreſſed in a two fold Manner; that is, either in Single or in Double Notes.

Theſe ſeveral ſorts of Diviſion are uſed upon the *Baſs-Viol*, very promiſcuouſly, according to the Fancy of the Player or Compoſer; Howbeit, for Order and Methods ſake, I muſt diſcourſe of them ſeverally; and will begin with

Minuritionum genera.

EX Definitione jam traditâ, triplex enaſcitur Minuritionum ſpecies.

Prima ſimpliciſſima, quæ Fundamentalis dici poteſt, utpote quæ fundamenti dumtaxat longiores Notas, in breviores celerioreſque dividat.

Secunda magis compoſita, quæ Melothetica nominari poterit; nempe, quæ Baſſo ſuperiorum Partium minutias ſuperſtruit.

Tertia ex utraque mixta, quæ fractiones tum Baſſi, tum aliarum Vocum, vel agglomeratis conjunctim, vel ſparſis ſigillatim Notis exhibet.

Hæ pro cujuſque genio promiſcuè, nullo ſervato ordine, uſurpari poſſunt. Nos vero ut ordinem doctrinæ obſervemus, à ſimplicioribus ad complexa ſeu compoſita progrediemur.

§ 3. *Breaking the Ground.*

BReaking the *Ground* is the *dividing its Notes into more diminute Notes.* As for inſtance, a *Semibreve* may be broken into two *Minims*, foure *Crochets*, eight *Quavers*, ſixteen *Semiquavers*, &c.

Minuritio Fundamentalis.

MInuritio Fundamenti variè perficitur, dùm Semibrevis *in duas* Minimas, *quatuor* Semiminimas, *octo* Fuſas, *ſexdecim* Semifuſas, *&c. comminuitur.*

This Breaking or Dividing a Note admits divers ways of expreſſion, according to the divers ordering and diſpoſing the Minute parts thereof.

Five ways of Breaking a Note.

Firſt, when there is no variation of Sound, by reaſon of the *Minutes* ſtanding ſtill in the ſame place, or removing into the *Octave*, which I accompt is but the ſame Tone.

Idque fit primò cum Minutiæ vel in eadem Uniſonâ ſede, vel in Octavâ conſiſtant.
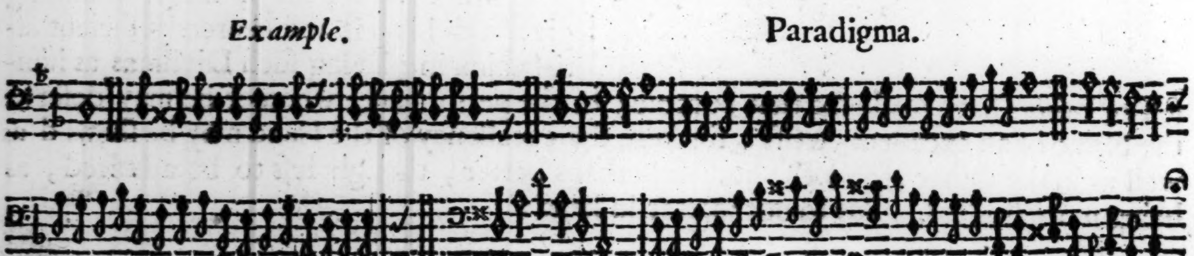
Example. Paradigma.



Secondly, when the Sound is varyed, and yet the Ayre retained, either by a quick return, or by keeping near to the place of the Note divided: thus:

Secundò, cum variatur quidem Sonus, deflexione tamen adeò exiguâ, ut tenuis admodum Melodiæ immutatio percipiatur; dum à Notâ diminutâ tantillum receditur, ac ſubito ad eam regreſſus fit.

Example. Paradigma.

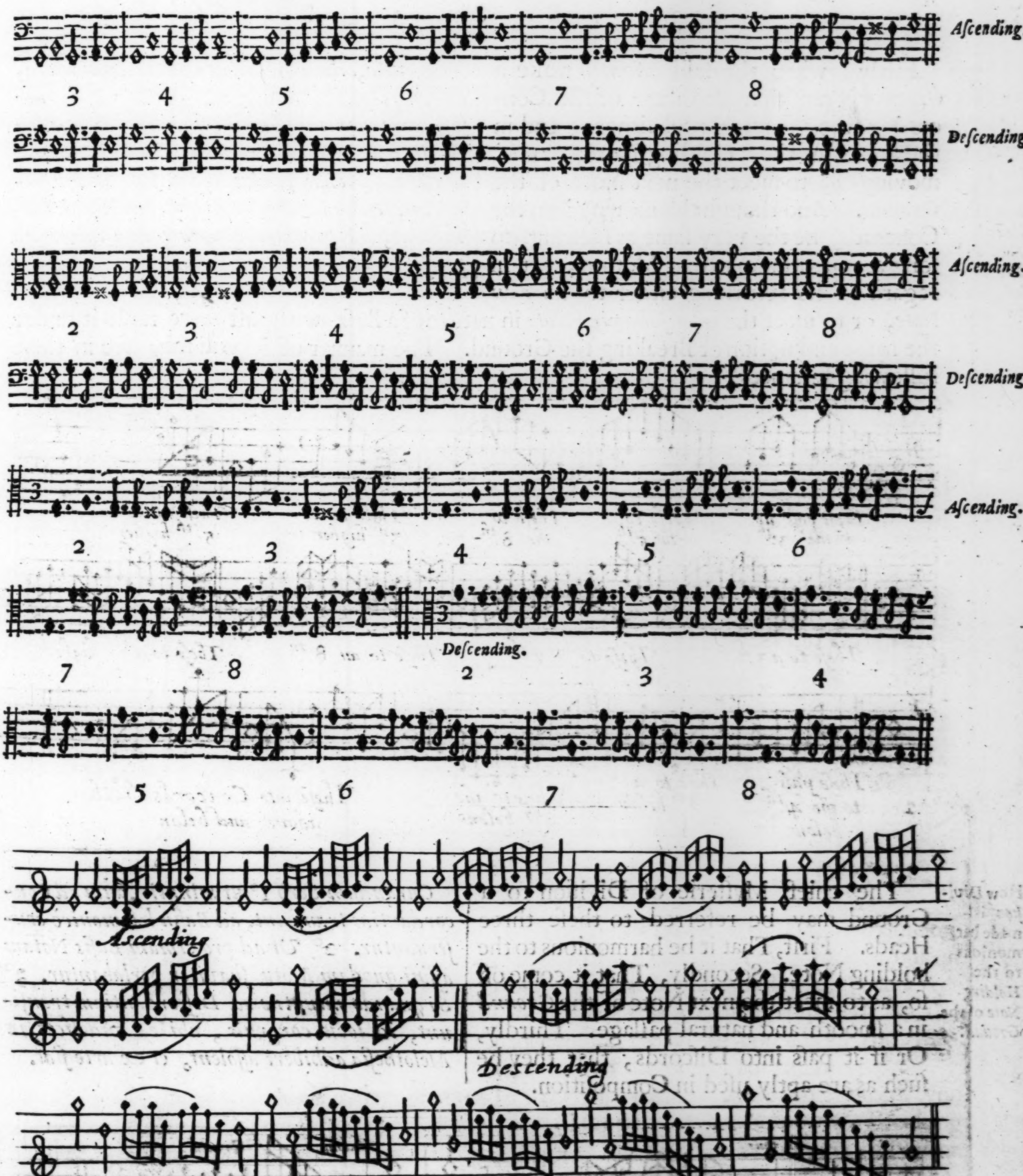


Thirdly,

Tertio, cum Minutiæ adhibentur per modum Tranſitionis de Notâ ad Notam, uti in appoſito Paradigmate videre eſt, ubi tranſitiones ad ſingula unius Octavæ intervalla, tum in aſcenſu tum in deſcenſu repræſentantur.

Thirdly, when the *Minute* Notes are imployed in making a Tranſition to the next Note of the *Ground*; as you ſee in the following Examples, where Notes are broken to all the ſeveral diſtances in an *Octave*, both aſcending and deſcending.

Paradigma. *Example.*



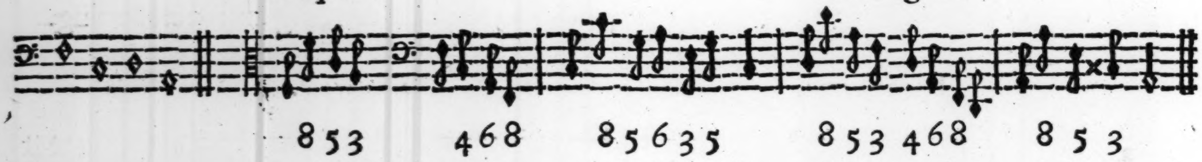
Adjecimus præterea exemplum in Clavi ſuperiori, cùm hic tranſitionum decurſus omnibus paſſim vocibus inſerviat.

I have ſet ſome part of the Example in a higher *Cliff*, becauſe this Breaking a Note by way of Tranſition, holds good in higher Parts as well as in the *Baſs*.

Fourthly, when the *Minutes* are imployed in ſkipping into other *Concords*, as you ſee in breaking theſe four *Semibreves*.

Quartò, quando Minutiæ à Notâ diminutâ in alias Concordantias per Saltus proſiliunt.

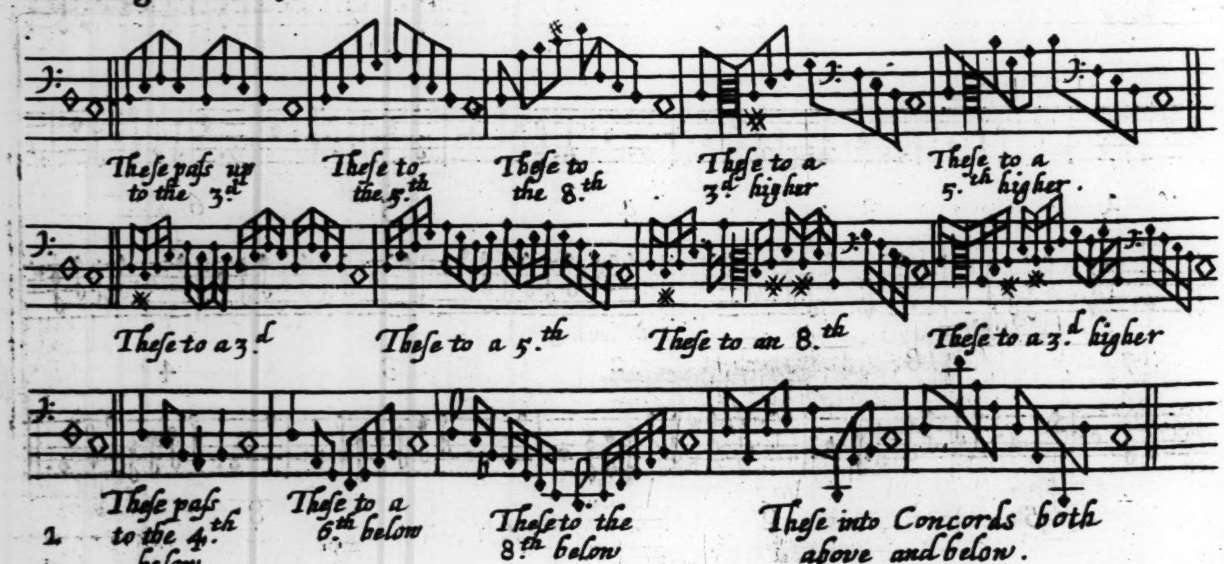
Example. Paradigma.



Fiftly, when the ſaid *Minutes* make a *Gradual* Tranſition into ſome of the Concords, paſſing from thence, either to end in the Sound of the * Holding Note, or elſe, moving on, to meet the next Note of the *Ground*. And though this moving into the Concords, be the very ſame as Deſcant, ſo long as it continues in that Motion; yet in regard of its returning either to its *own Note*, or to meet the *next following Note* in nature of a Baſs, we muſt here rank it under the name and notion of Breaking the Ground. The manner of it you may ſee in theſe following Inſtances.

* *Holding-Note, Standing-Note, Ground-Note*, and *Note divided*, are the ſame.
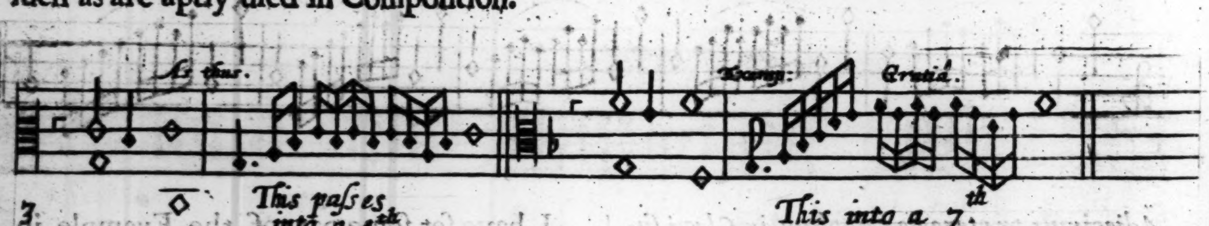
Quinto, dum ad dictas Concordantias gradatim pergitur, trium aut quatuor Notarum ſeſe conſequentium fluxu continuo. Qui modus etſi ferè ad Secundam Minuritionum Speciem pertineat, cùm tamen Baſin potiſſimùm reſpiciat, cujus Notis, perexiguâ exorbitatione, inhærit, ad primam revocari non immeritò poteſt.



How Diviſion is made harmonious to the Holding-Note of the Ground.

The chief Myſterie of Diviſion to a Ground may be referred to theſe three Heads. Firſt, That it be harmonious to the holding Note. Secondly, That it come off ſo, as to meet the next Note of the *Ground* in a ſmooth and natural paſſage. Thirdly, Or if it paſs into Diſcords, that they be ſuch as are aptly uſed in Compoſition.
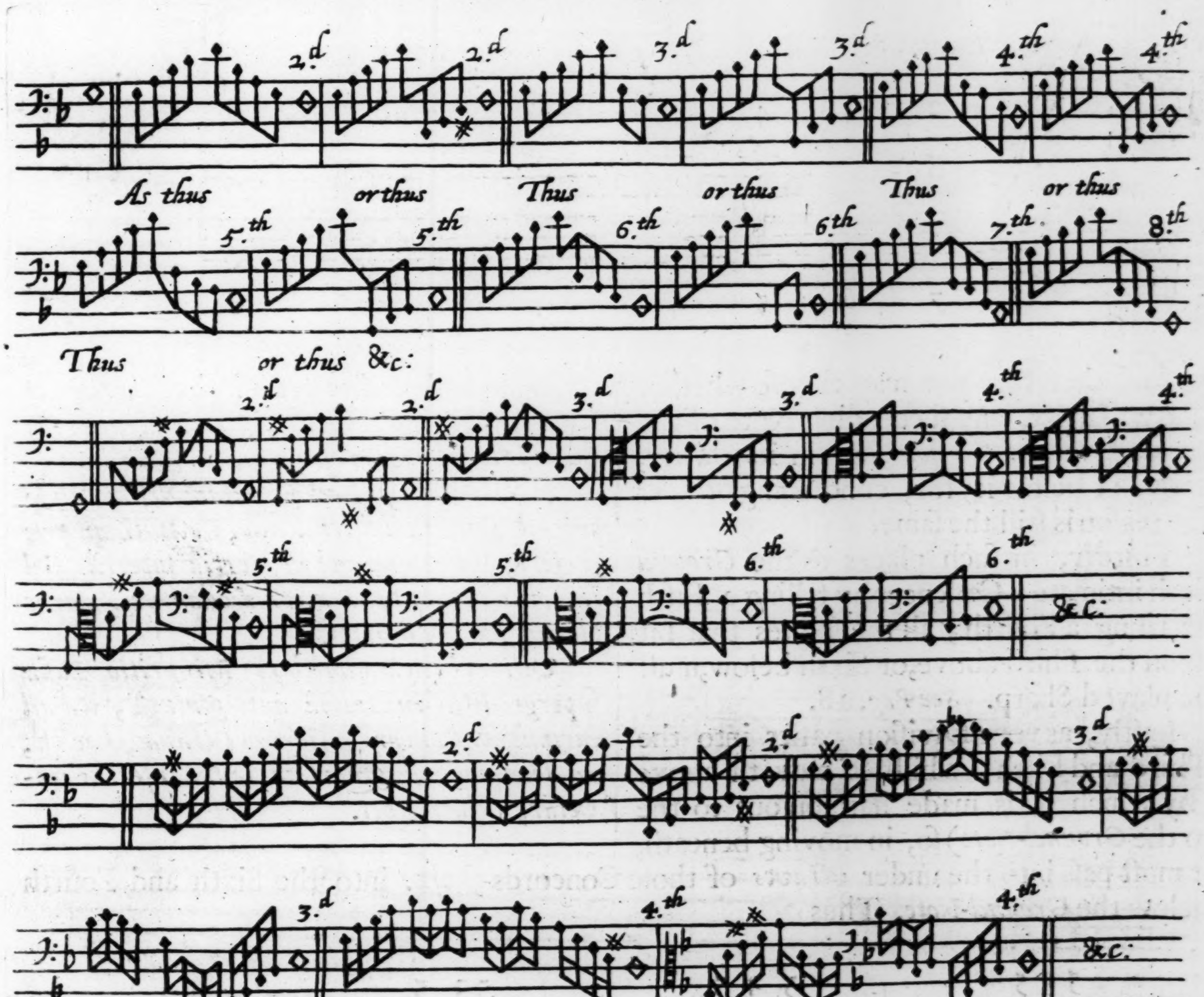
Curandum verò 1° ut minutiæ, dum ad Concordantias tranſeunt, ad Baſin harmonicè conſtruantur. 2° Ut ad proximam Baſis Notam affini quodam Motu ſuaviter perlabantur. 3° Si quando minutiæ ad Diſcordantiam tranſeunt, id locis congruis, ubi eæ videlicet in Melotheſia adhiberi aſſolent, et ex arte fiat.



Minuritio ad initium ſequentis Notæ aptè deducetur, ſi (ut ferè contingit in tranſitione ad Concordantias) tres aut certè duæ ultimæ minutiæ ad hujuſmodi Notam gradatim aſcendant vel deſcendant : ut in adjecto Paradigmate demonſtratur, ubi Semibrevis in G. dividitur per varias tranſitiones ad quodlibet intervallum Diapaſon.

How Diviſion is made harmonious to the Holding-Note, was ſhewed in the Fifth way of breaking a Note. And the Bringing it off to meet the next Note of the *Ground*, is much after the ſame way, *viz.* by making the laſt three, or more of the Minute Notes (at leaſt two of them) aſcend or deſcend by degrees, unto the next ſucceeding Note, as you ſee here following where the *Semibreve* in G. is broken to all the diſtances in an *Octave.*

How Diviſion is brought off to Meet the next Note of the *Ground.*



Atque hic incedendi modus probatur, ſive lentior ſive velocior ſit minuritio, quæ quo fuerit incitatior, plures minutias poſtulabit, uti experientia conſtat.

Jam verò quemadmodum harum regularum intelligentiam praxis perficiet, ita praxin habitus facilitaſque conſequentur. Hanc in rem juvabit Fundamentum aliquod facile ſeu ſubſtratum concinnare, cujus Notas ſingulas ad præcedentium præceptorum normam in varias Minutias frangas.

This holds good, be the Diviſion quicker or ſlower; Onely that in quick Diviſion more of the minutes will offer themſelves in making this *Gradual* tranſition to the ſucceeding Note, as you ſee in the *Semiquavers* of the precedent Inſtances.

By this which hath been ſhewed, you ſee (I ſuppoſe) what belongs to Breaking a Note: but this requires not only a Notion but a Habit alſo, which muſt be got by practice. Wherefore I would have you prick down ſome eaſy *Ground*; and break each Note making a Tranſition ſtill from Note to Note, according to what hath been delivered. To the better effecting whereof, I will ſet you an Example, with which take theſe Advertiſements.

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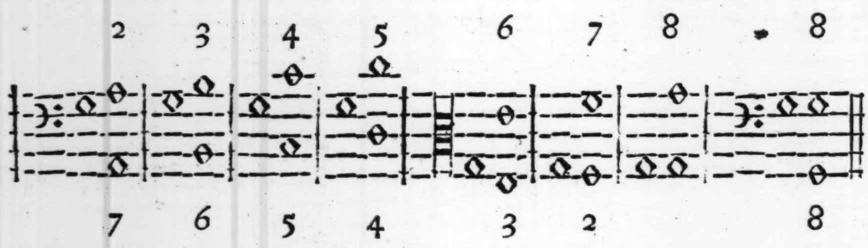
Firſt, That your Diviſion be carried on ſmoothly, as we have formerly admoniſhed; and that your *Flats* and *Sharps* have ſtill relation to the Key and Ayre of your *Ground*.

Secondly, you are to conſider that a Seventh or Sixth falling, is the ſame as a Second or Third riſing, and ſo you may conſider all other diſtances, with their oppoſite *Octaves*.

Cavendum autem 1° ut nativo quodam proceſſu, quod ſuprà monuimus, Minutiæ fluant: nec Notæ duræ aut molles temerè inſerantur, niſi quas Melodia Fundamenti ac Toni indoles exigit.

Notandum 2°, Septimam ac Sextam in deſcenſu æquipollere Secundæ aut Tertiæ in aſcenſu, ut exemplo hic demonſtratur.

Example. Paradigma.



And therefore you may chooſe whether you will meet, any ſucceeding Note of the *Ground*, in the *Uniſon*, or in its *Octave*, above or below it; for, concerning *Octaves* the reaſon is ſtill the ſame.

Thirdly, in ſuch places as the *Ground* doth intimate a Cadence, by falling a Fifth or riſing a Fourth; all the Notes that hit upon the Third above, or Sixth below, muſt be played Sharp. *See Pag.* 18.
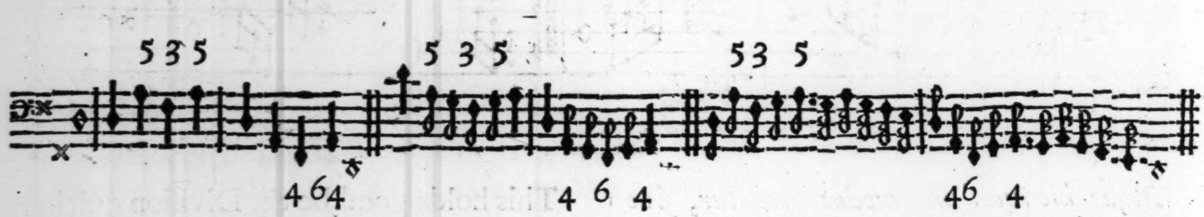
Laſtly, as your Diviſion paſſes into the Third and Fifth, whilſt it moveth above (by which it is made harmonious to the to the *Ground-Note*) ſo, in moving beneath, it muſt paſs into the under *Octaves* of thoſe Concords, *viz.* into the Sixth and Fourth below the *Ground-Note*. Thus

How *Diviſion* is to Move below the *Ground-Note*.

Atque adeò eodem redit, ſive ſuccedenti Notæ in Uniſono occurras, ſive in Octavâ. De Octavis enim eadem eſt ratio.

3° Ubi Baſis, vel ad Quintam deſcendendo vel ad Quartam aſcendendo, Cadentiam præ ſe fert, Notas quæ vel in Tertia ſuperiùs vel inferiùs in Sexta ei accommodantur, duras plerumque eſſe oportet.

Ultimò quemadmodum Minuritio Baſin ſupergreditur in Tertiâ aut Quintâ; ita ad earumdem Concordantiarum Octavas, hoc eſt, ad Sextam, & Quartam, cum inferius movetur, delabi debet.
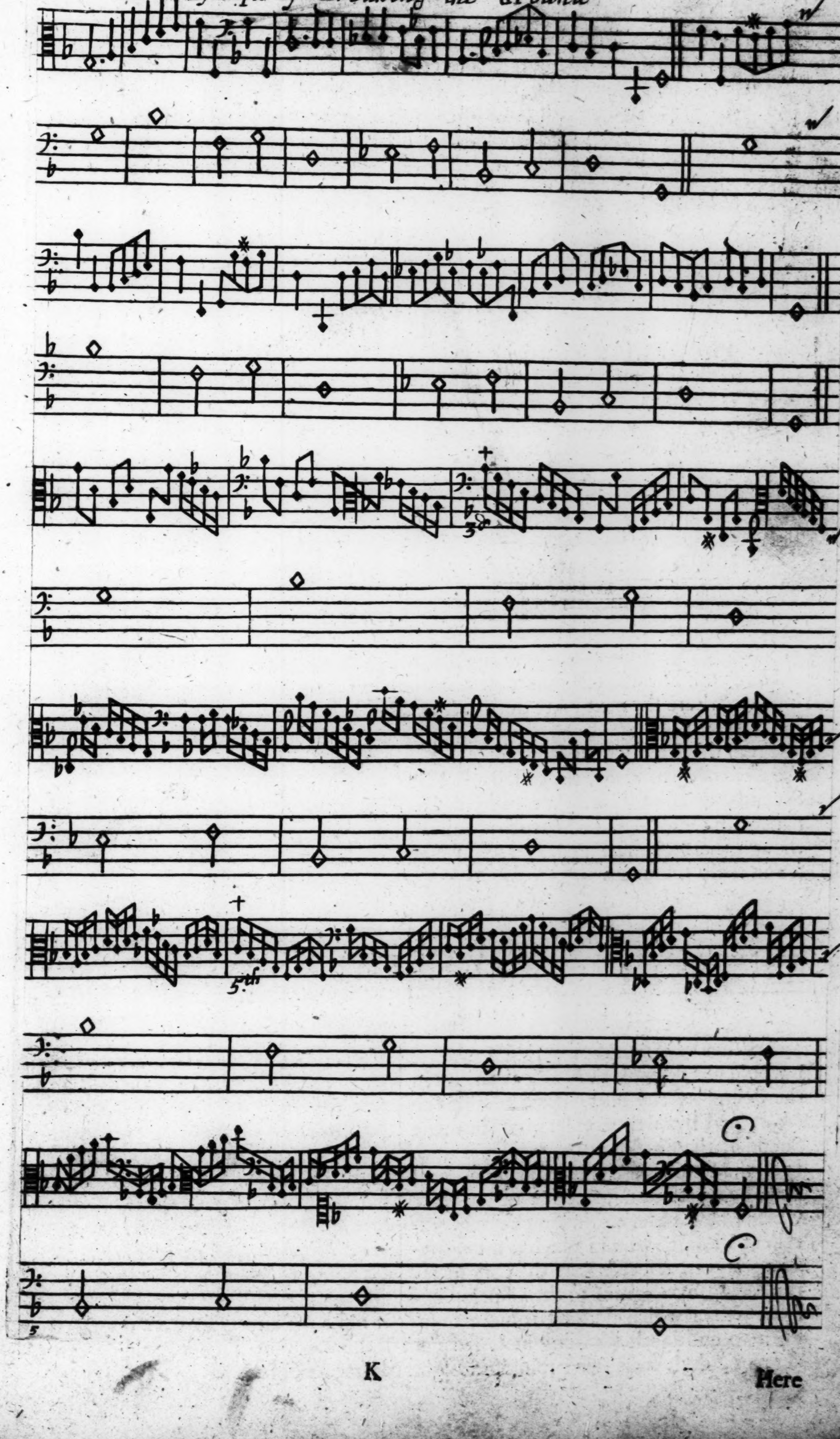


Theſe things being known, you may break your *Ground* in ſuch manner as follows; where you have the Diviſion placed over the *Ground*, that you may better obſerve the breaking of each Note.

Hiſce præcognitis, Baſin in Minutias frangere proximo Paradigmate diſces: ubi claritatis causâ minutiæ Singulis Fundamenti Notis ſuperſcribuntur.

In

An Example of Breaking the Ground



Here you ſee every Note of the *Ground* broken, according to ſome One or Other of thoſe five ways before-mentioned; only I have made the *Diviſion*, in one place, to meet the *Ground-Note* in the Third; and in another place in the Fifth: both which are mark'd out unto you for your imitation, when the Point, or any other convenience ſhall invite you thereunto.

In ſecundâ autem variatione, ſub initium tertiæ menſuræ, Baſi occurritur in Tertiâ; qui videlicet occurſus eo loco maximè videbatur genuinus; adeoquè iſthic atque alibi ad imitationem proponitur; ſi quando Melodiæ decurſus iſtiuſmodi contextum ſuaſerit. Non abſimilem occurſum in Quintâ, tertia menſura variationis tertiæ exhibet.

Here a doubt may ariſe, concerning the *Seventh* above and *Second* below the *Divided-Note*; which, in the *Diviſion*, is ſometimes made Sharp, and ſuddenly Flat again, according to its own nature: in which doubts the Ear muſt always be chief Umpire. Howbeit, in this particular, ſomething (I think) may be deliver'd by way of Rule; which is, that if we deſcend to a Second, and immediately aſcend again, that Second muſt be made Sharp: The ſame is underſtood of the Seventh above, in reference to the Eighth, as you may ſee in breaking the two *Semibreves* in *D*.

Diſputant nonnulli, quid in Minutiis de Septimâ ſuperiùs & Secunda inferiùs ſtatuendum ſit; debeatne videlicet duritiem induere, tametſi natura mollis ſit. In iſtiuſmodi ſubitis mutationibus, tametſi aurium potiſſimè judicio ſtandum ſit, plerumque tamen hæc regula obſervari poteſt, ut dùm à Notâ cardinali ad Secundam aut Septimam deſcenditur, rurſumque ad eandem Notam aſcenditur, ſignum B *duri* [𝄪] *apponatur.*

Example. Paradigma.



Here your Ear will tell you that the Note in *C* requires a Sharp: but in the ſecond Inſtance where the next Note doth not ſo aſcend, no Sharp is required.

From this Rule we muſt except, that if the *Ground* do ſuddenly riſe or fall to a Flat Second; or fall a Third, or make a Cadence: In theſe Caſes no Sharp is required, though the Note riſe again, as you may ſee in theſe Inſtances.

Niſi fortè Baſis cadat vel aſſurgat ad Secundam Mollem, aut tranſeat ad Tertiam, aut denique per modum Cadentiæ progrediatur ad Quartam ſuperiùs, aut Quintam inferiùs.

Example. Paradigma.



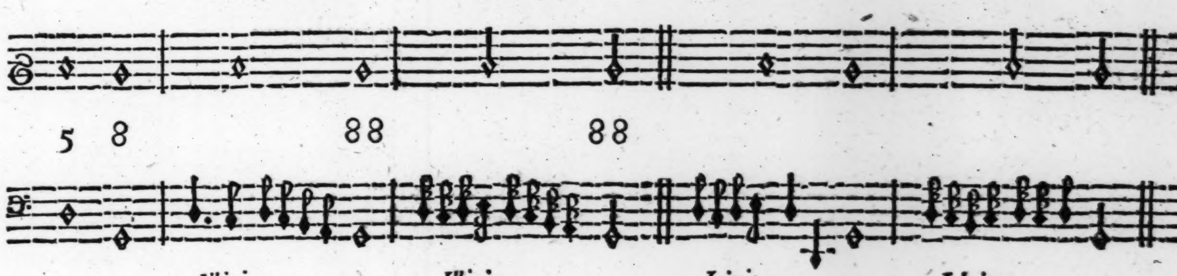
Another obſervation is; that at a *Cloſe* I would always have the *Diviſion* to end in the Sound of the Note next before the *Cloſe*, and from thence leap off into the Sound of the Final Note, as you ſee it doth in all the Strains of the laſt Example. And here I cannot but take notice of an error which I have obſerved in ſome reputed excellent Violiſts; who in playing a *Conſort-Baſs*, would ſometimes at the very *Cloſe*, run down by degrees to the Concluding-Note; than which nothing is more improper: for, if any *upper Part* do fall from a Fifth to an Eighth (a thing moſt frequent) the *Baſs*, by ſuch a Running down by degrees, doth make two prohibited Eights to the ſaid Part.

Suadetur ut ſub Cadentiam finalem Nota penultima ad Quartam ſuperiùs aut Quintam inferius ſimpliciter tranſeat; ne dùm per Minutias ad clauſulam gradatim deſcenditur, Minuritio Fundamenti, duas conſequenter Octavas alicui Parti ſuperiori, quæ ab Organœdo exprimitur, temerè impingat; idque tum in Diminutionibus, tum in Choro maximè, Polyphoniiſque cavendum eſt, ubi iſta Octavarum Conſecutio magis apparet.

Paradigma.

Paradigma. *Example.*

Not allowed. *Not allowed.* *Allowed.* *Allowed.*



Illicita. *Illicita.* *Licita.* *Licita.*

Though this Running down by degrees, be worſe in playing a *Conſort-Baſs*, than in *Diviſion to a Ground*; yet in This alſo it doth not want its bad conſequence; the *Organiſt* commonly joyning ſuch Parts to his *Ground*, as the *Compoſer* doth unto his Baſs.

Minuritio Melothetica.

Differt Melothetica à Minuritione ſimplici Fundamentali, quòd illa Notas Baſis duntaxat concerpit, nunc ſuprà nunc infrà (haud longâ tamen ambage) ab iſto ſuo Polo digrediens: Hæc verò Baſſo uſque ſupereminet, ac cœlo liberiore fruitur, è qualibet voce ſeu Parte ſuperiori Minutias verſicolores depromens, Concordantiis debitis vel ſaltuatim vel gradatim Baſſum inumbrans, Diſcordantiaſque legitimè intertexens.

§ 4. *Deſcant Diviſion.*

Deſcant Diviſion is that which makes a Different-concording-part unto the *Ground*. It differs from the Former in Theſe particulars. That breaks the Notes of the *Ground*; This Deſcants upon them. That takes the liberty to wander ſometimes beneath the *Ground*; This (as in its proper ſphere) moves ſtill above it. That meets every ſucceeding Note of the *Ground*, in the *Uniſon* or *Octave*; This, in any of the *Concords*. But in the main buſineſs of *Diviſion*, they are much the ſame: for all *Diviſion*, whether *Deſcant* or *Breaking* the *Baſs*, is but a Tranſition from Note to Note, or from one Concord to another, either by Degrees or Leaps, with an Intermixture of ſuch Diſcords as are allowed in Compoſition.

Regulas eaſdem admittit quas Melotheſia; perque Tertias, Quintas, Octavas incedit: Quintarum aut Octavarum conſecutionem evitans; Tropoſque affectat conſimiles iis, quos in Minuritione ſimplici deſcripſimus. 1° *Minutias in Uniſono perſiſtentes.* 2° *Soni variationem, ſervato in diminutionibus eodem ferè Melodiæ tenore.* 3° *Tranſitiones de Notâ ad Notam, aſcendendo vel deſcendendo per duos aut tres viciniores gradus.* 4° *Concordantiarum ex aliâ in aliam deſultorios motus.* 5° *Liberiorem per plures gradus ad varias Concordantias decurſum.*
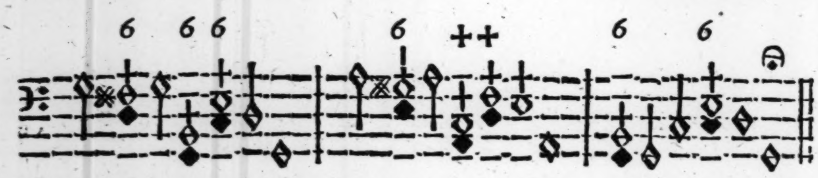
Diſcordantiæ, ut dictum eſt, ſub initium menſuræ, niſi in Syncope, non adhibentur. Sexta diminutionem rarò inchoat, niſi forte in ligaturâ, aut ubi eam Baſis deſiderat vice Quintæ; cùm ſcilicet duriores Baſſi Notæ Sextam minorem expetunt, aut Molliores etiam majorem, ad melodiæ ſuaviorem contextum depoſcunt, uti in Paradigmate liquet.

The Rules of *Deſcant-Diviſion* are the ſame I gave you in joyning another Part to your *Baſs*; That is, you may begin with a Third, Fifth or Eighth to the *Ground-Note*; paſſing on to meet the next Note alſo in a Third, Fifth, or Eighth: provided you avoyd the conſecution of Perfects of the ſame kind, as hath been delivered. The manner of Breaking this *Deſcant* is the ſame I gave you in Breaking a *Note*, according to thoſe Five Ways mentioned *pag.* 28. and left to your liberty to uſe This or That, as occaſion ſhall require.

A *Diſcord* is never uſed to the Beginning of the *Ground-Note*, unleſs in *Syncope*, as hath been ſhewed. A *Sext* is ſeldome uſed as the *Leading-Note*, unleſs in Binding, or to ſuch Notes as require a *Sext*: not only Sharp Notes requiring the leſſer *Sext*, as was ſhewed *pag.* 19. but ſometimes alſo Flat Notes which require the greater *Sixth* in

in ſtead of the *Fiſt*, as you ſee in the middle Bar of the Example following; in which, the black Notes expreſs the full latitude of the *Baſs*, according to what hath been formerly ſhewed.
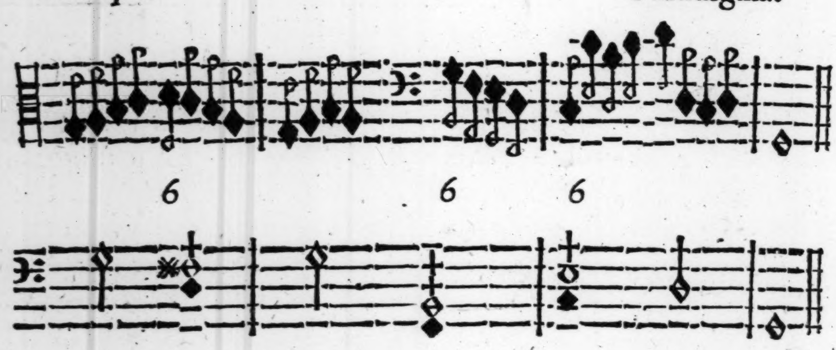
Example. Paradigma.



Now, if you do but break this *Ground* according to the black Notes, you will find that your *Diviſion* doth (of it ſelf) produce Sixths to thoſe Notes which ſtand a Third higher.

Ubi vides Baſſo deeſſe ad ſui complementum Tertiam inferiùs, quæ hic nigricante Notâ adumbrata eſt, qua rurſus demptâ, Minuritio quæ Octavam effecerat, jam ad Sextam redit.

Example. Paradigma.



And here you may perceive the reaſon, why ſuch Notes affect a Sixth and not a Fifth, becauſe a Fifth would produce a Seventh to thoſe Notes which expreſs the full latitude of the *Baſs*.

At ſi Quinta loco Sextæ adhiberetur, ea ad Baſin, ſi ad Tertiam inferius demittteretur, Diſcors foret.

§ 5. *Mixt Diviſion.*

I Call that *Mixt Diviſion* which mixeth *Deſcant* and *Breaking the Ground*, one with the other; under which name I comprehend all *Diviſion* which preſents to our Ears the Sounds of *Two* or more Parts moving together: And, this is expreſſed either in ſingle Notes, by hitting firſt upon One String and then upon an Other; or in double Notes, by touching two or more Strings at once with the Bow. This, as it is more excellent than the ſingle ways of Breaking the *Ground*, or Deſcanting upon it, ſo it is more intricate, and requires more of judgment and skill in Compoſition; by reaſon of the Bindings and intermixtures of Diſcords, which are as frequent in This as in any other *Figurate Muſick*.

Minuritio Mixta

Simplicem atque Compoſitum unà complectitur, ad quam ſpectat quilibet duarum aut plurium Partium concentus, Chely eodem ſimul tempore auribus repræſentatus, ſive id fiat disjunctis ictibus, ſive eadem vibratione conjunctis. Quod diminutionis genus, uti cæteris præſtat, ita plus requirit in Melotheſiâ peritiæ atque judicii, ob frequentiores Syncopas, quibus Diſcordantiæ haud rariùs quam in aliâ quavis Muſicâ, hujuſmodi Melodiæ interſeruntur.

Exempli gratiâ Paradigmata ſequentia exhibemus. Cúmque in Cadentiis difficultas maxima momentumque ſit, in iis potiſſimum hujus artificii ſpeciem edimus.

I will give you Examples of This and of *Deſcant-Diviſion*; not inſiſting upon the ſeveral diſtances in an Octave (now leſs needfull) but upon ſuch paſſages as offer themſelves moſt remarkable in *Grounds*; ſuch are *Cadences*.

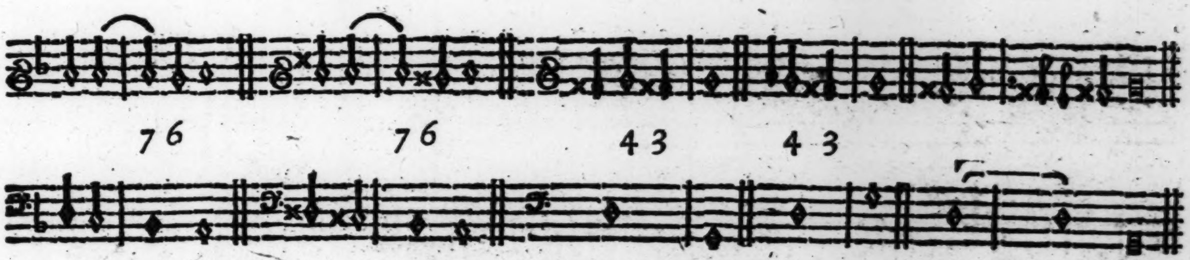
Cadentiarum duo genera.

Cadentiæ verò tametſi videantur innumeræ, ad duplex genus revocantur. Primùm cùm à Septimâ per Sextam tranſitur ad Octavam, Baſſò delabente ad Secundam inferiùs. Secundum, cùm à Quartâ per Tertiam ad Octavam ſit gradus, Baſſo ad Quintam inferiùs aut Quartam ſuperiùs ſe promovente.

§ 6. *Cadences of two ſorts.*

THough *Cadences* may ſeem to be many in Number, yet in effect they are but Two; to wit, a Seventh brought off with a Sixth, after which the *Baſs* falls a Tone or Semitone; or elſe, a Fourth brought off with a Third, after which the *Baſs* commonly falls a Fifth, or riſes a Fourth, which is the ſame thing.

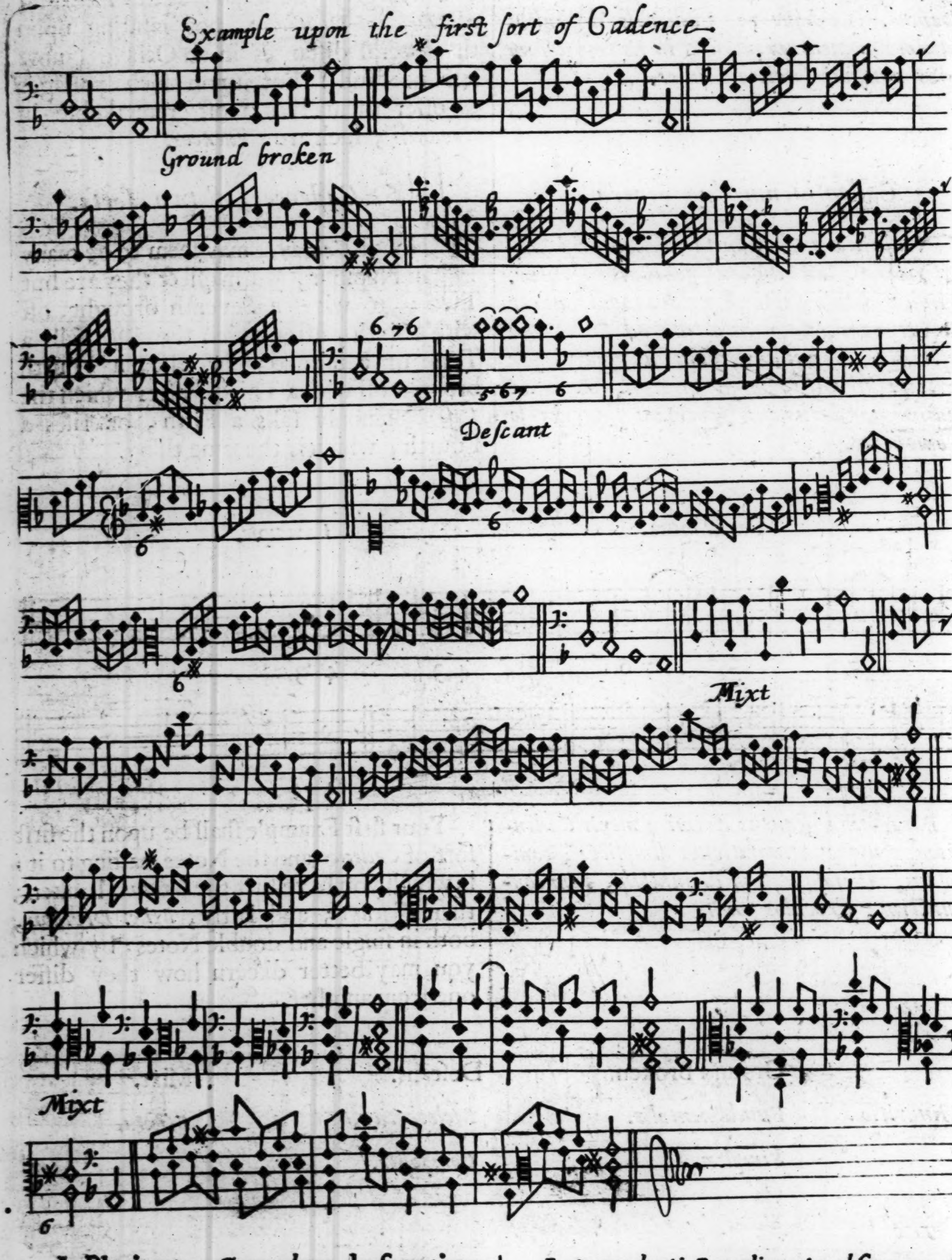
Paradigma. *Example.*



Paradigma ſequens primi generis Cadentiam, ejuſque Minuritiones ſimplices, compoſitas, mixtaſque, tum disjunctim, tum conjunctim, ob oculos ponit.

Your firſt Example ſhall be upon the firſt ſort of *Cadence*, and the Notes leading to it: in which you have firſt, the *Ground* broken; then *Deſcant*; and laſtly, *Mixt Diviſion*, both in ſingle and double Notes; by which you may better diſcern how they differ one from another.

	Ground Broken.	Deſcant.	Mixt.
Minuritio	*Fundamentalis.*	*Melothetica.*	*Mixta.*
	Simplex.	*Compoſita.*	
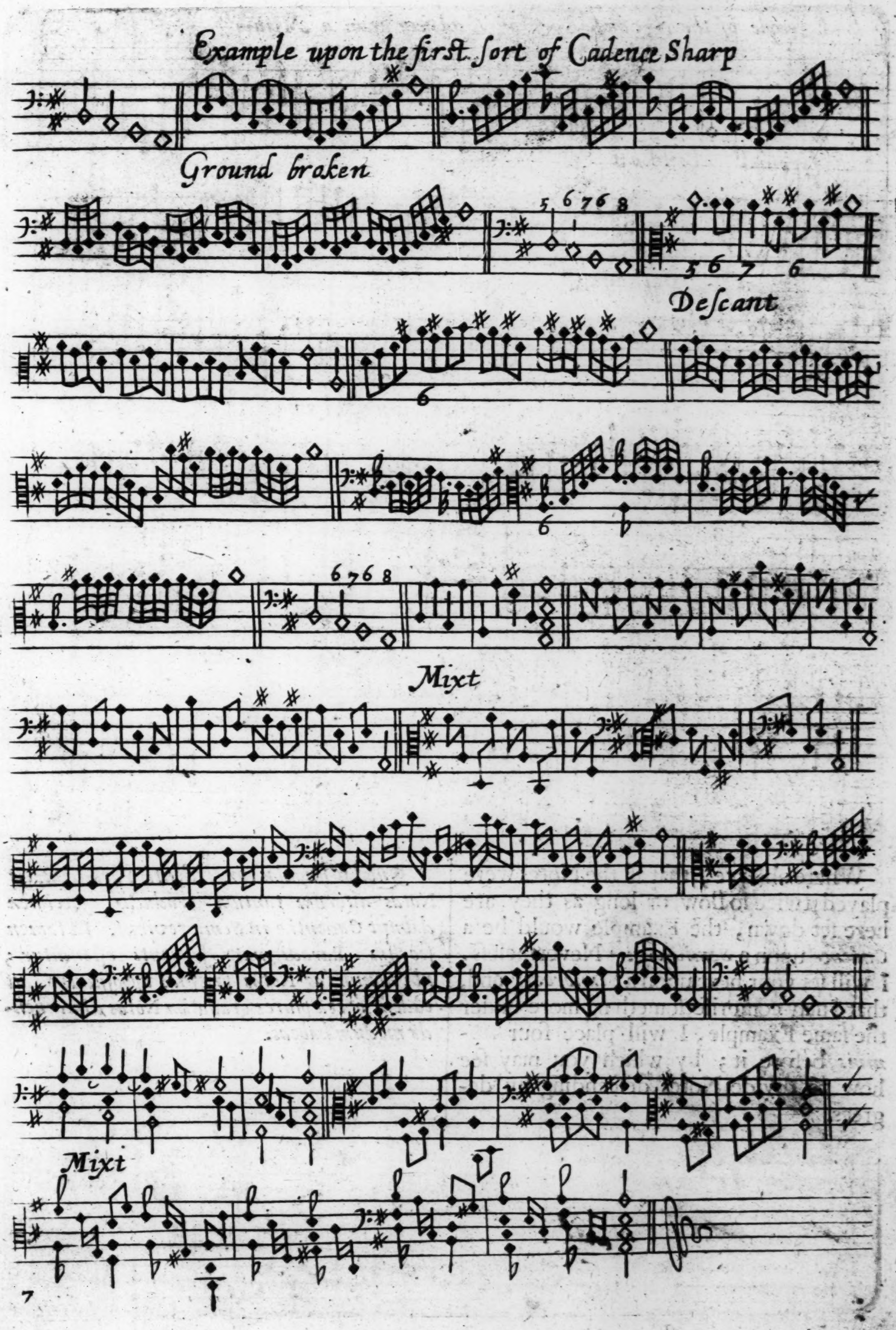


In Playing to a *Ground* we do ſometimes for humour or variety hold out One Note of *Deſcant* to two or three Notes of the *Ground* (ſuch as will bear it) as you ſee in the firſt variation of *Deſcant* in this Example, where you may alſo behold a Seventh brought off with a Sixth, which paſſes into its deſired Eighth. In the other Variations of *Deſcant* you have the figure [6] ſet under thoſe Notes which lead the *Diviſion* anſwering to that Note of the *Ground* which require a Sixth. Laſtly, you may obſerve, that ſometimes part of the Laſt or Concluding Note is alſo divided, which is left to the liberty of the Player or Compoſer.

In præcedenti Paradigmate obſervare eſt, ad plures Fundamenti Notas unicam in Minuritione compoſitâ continuari, quod ſæpe aut ad pathos aut ad varietatem fit. Habes hîc præterea tranſitum à Septimâ per Sextam ad Octavam, atque ubi Baſis Sextas poſtulat, id figurâ [6] *deſignatur. Animadvertendum denique, partem finalis Notæ ſubinde diminui, quod cujuſque arbitrio relinquitur.*

Paradigma

Paradigma ſequens, Notis duris Cadentiam exhibet, ut, quamvis idem ferè hîc minuendi modus, qui ſupra, obſervetur, quanta nihilominus Melodiæ diſcrepantia molles duraſve conſequatur Notas, auribus æſtimes.

Your next Example is the ſame *Cadence* Sharp, that you may perceive how great a difference of Ayre there is, betwixt the ſame Notes Flat & Sharp; as upon hearing you might eaſily judge; though the ſame Diminution were applyed to each of them.
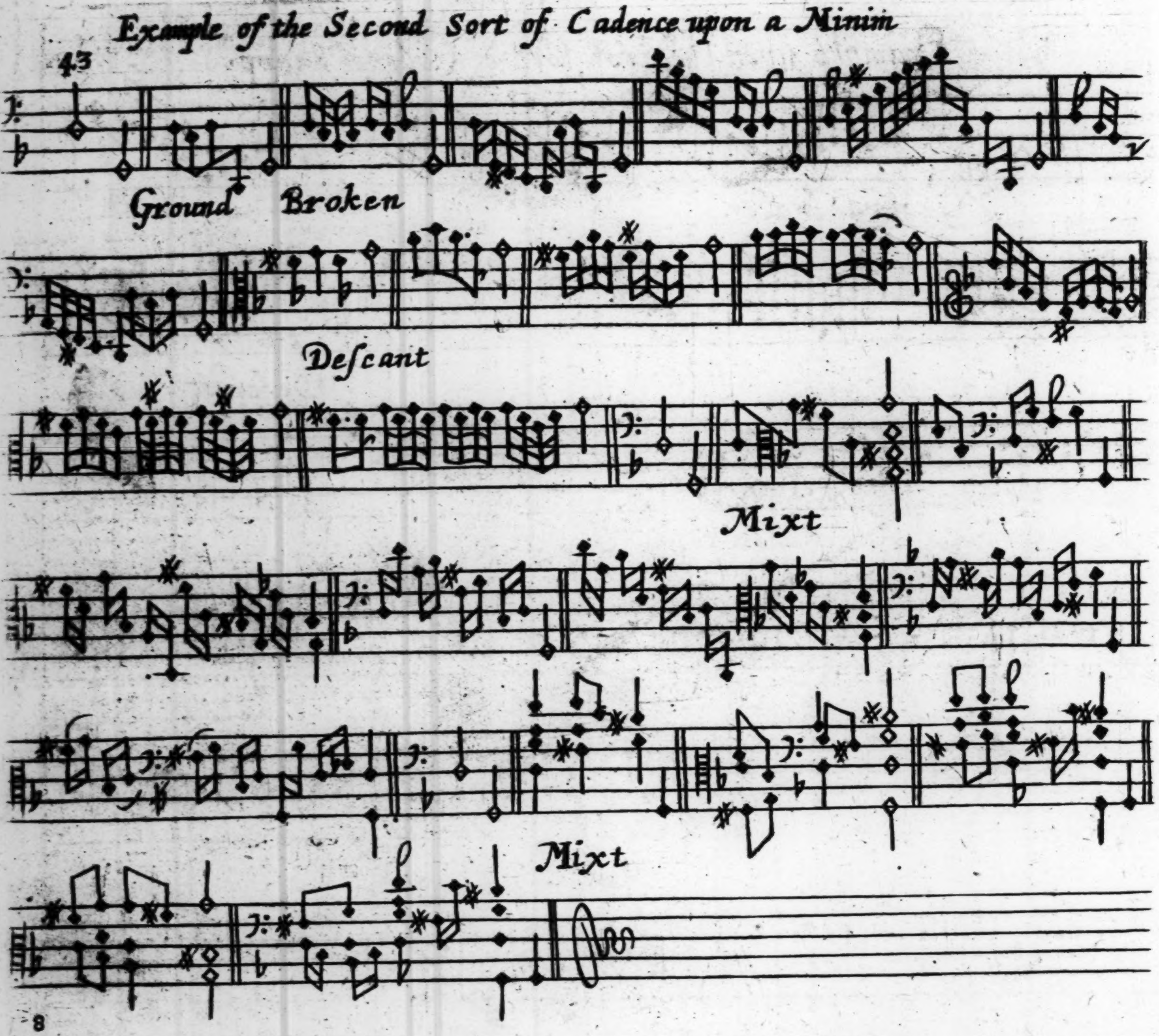


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We will now proceed to the other ſort of *Cadence*, which is a Fourth brought off with a Third; and firſt upon a *Minim*. Thus:

Paradigma proximum, ſecundi generis Cadentiam exhibet in Minimis.
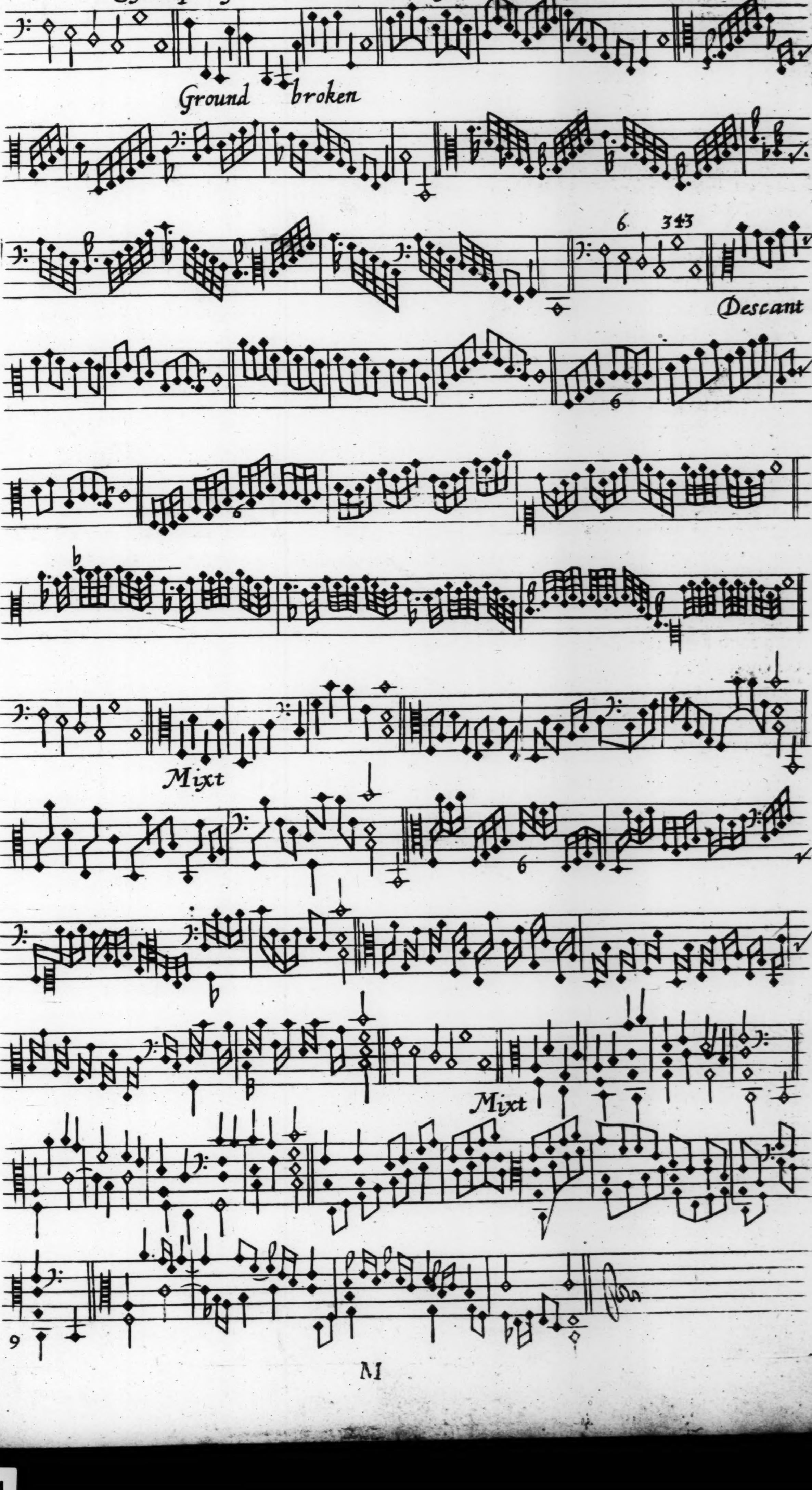
Example. Paradigma.



Where obſerve, that if the Notes were played twice ſo ſlow or long as they are here ſet down, the Example would be a *Cadence* upon a *Semibreve*. Nevertheleſs, I will ſet your next upon a *Semibreve*; and, that I may compriſe ſomething more under the ſame Example, I will place four *Minims* before it; by which you may ſee how to divide Notes deſcending by degrees.

Quòd ſi ſingulas præcedentis Paradigmatis Notas alterum tantum producas, ſpecimen dabunt Cadentiæ in Semibrevibus. Id tamen ſeorſim Paradigmate ſequenti oſtenditur; ubi nonnullas Notas prævias appoſuimus, ut eâdem operâ plures gradatim Notas diminuendi modum habeas.

Example of the Second Sort of Cadence upon a Semibreve



MI - 1991

§ 7 *Concerning Fifths and Eighths in Diviſion.*

De Quintis & Octavis in Minuritione.

IN this laſt, and alſo in other Examples, there is one thing which may ſcandalize a young Compoſer, and perhaps give offence to ſome old Critick, in prevention whereof I will ſpeak a little in this place. Every Compoſer knows that the Conſecution of Fifths and Eighths, is not allowed in Muſick; that is, between two different Parts. Now when we Play Diviſion to a *Ground*, it is to be conſidered whether or no we Play a different Part from the ſaid *Ground*. I anſwer, in *Deſcant* Diviſion we do. But in dividing a *Ground*, we play but the ſame Part with it; in which doing, if we hit upon the Eighth *above* or *below* the *Ground-Note* (which will produce, ſometimes, two or more Eighths together, as you ſee in the firſt variation of the precedent Example) yet this is ſtill to be accompted as but one and the ſame Sound with the Baſs; and therefore if any man except againſt ſuch a Conſecution of Eighths, he may aſwel except againſt the Organ, Harpſecord, or Lute, having *Octaves* joyned to their Baſſes, which being ſtruck one after another, produce the conſequence of ſo many Eighths together.

AT, ne in præcedenti exemplo Octavarum alicubi conſecutio quempiam offendat, conſiderandum eſt, num diverſa a Baſſo Pars, ut in minuritione melothetica ſit, præ manibus ſit, an Baſis ipſa, ut ſit in fundamentali, ubi Octavarum conſecutio haud ſecus admitti poteſt ac in Organo, Clavicymbalo, Teſtudine, quæ, ſingularum ferè Notarum Octavas ad pleniorem harmoniam aſſumunt.

As for Fifths, they cannot occur in Breaking the *Ground*, becauſe there we meet every following Note in the *Uniſon* or *Octave*. If they happen in *Deſcant*, there is no Apology for them, except one of them be a falſe Fifth; which, though not allowed by ſome preciſe Muſicians of former times, yet our more modern Authors, as well Writers as Compoſers, do both uſe it and approve it. For my own part, I do not only allow the Conſecution of *Two Fifths*, when one of them is Defective, but (being rightly taken) eſteem it amongſt the Elegancies of *Figurate Muſick*.

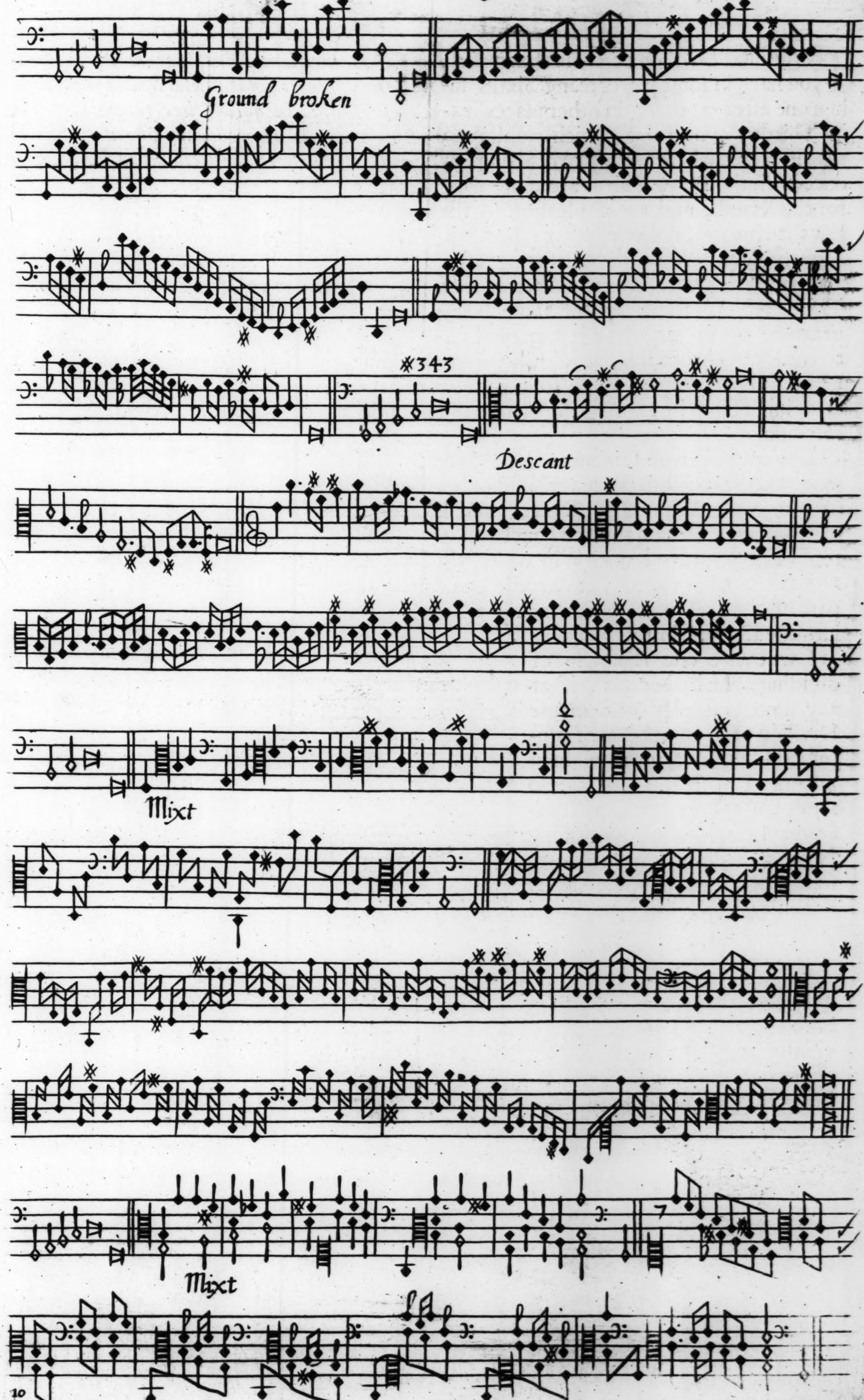
Quintarum Conſecutio omnino exploditur, niſi earum altera ſit Quinta falſa; tum enim non modo nihil vitii ſed multum habet leporis atque elegantiæ; Unde ſepoſito Antiquorum faſtidio à Recentioribus admittitur.

Your next Example is a *Cadence* upon a *Breve*, with four *Minims* aſcending to it by degrees.

Paradigma ſequens in Brevibus Cadentiam proponet, quatuor antepoſitis Minimis gradatim aſcendentibus.

Example.

An Example of the Second Sort of Cadence upon a Breve



I - 1991

§ 8. *Concerning Sixths and Thirds in Diviſion.*

IN the mixt Diviſion of theſe Examples, you have in ſome places many Sixths taken one after another, in other places many Thirds; concerning which, obſerve; that in Notes where we hit two Strings at once with the Bow, Thirds are more eaſie for the Hand, and more pleaſing to the Ear than many Sixths together: But, in Mixt Notes where we hit one String after another, Sixths are eſteemed better than Thirds; for, the Leaps of thoſe being greater, a greater variety is conveyed unto the Ear. Thence it is, that in Skipping-Diviſion we rather make uſe of Tenths then ſimple Thirds, when there follow many of them one after another. Howbeit, if skipping Thirds be expreſs'd upon two different Strings they are very delightful in Mixt Diviſion.
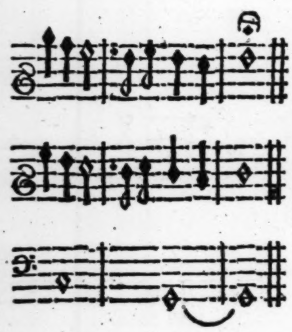
De Sextis & Tertiis in Minuritione.

IN Minuritione Mixtâ horum Paradigmatum, plures ſimul Sextæ itidemque Tertiæ occurrunt: in quibus hæc tenenda regula. Cùm eodem ictu impelluntur Chordæ; Tertiæ gratiores facilioreſque accidunt: Cùm diverſis atque per ſaltus incitantur, Sextæ ut plurimum adhibendæ: Saltus enim quò remores ſunt, eo Majori varietate aures recreant. Quapropter in Minuritione ſubſultante, Decimas potiùs quam Tertias alternatim uſurpamus.

Having ſpoken of Cadences, I muſt not omit a Cloſe which is made without either of the forementioned Cadences, and is uſed for a Concluſion to ſome Fancies, Motets, or other grave Muſick; in which the *Baſs* falleth a Fourth or riſeth a Fifth, and part of the final Note is commonly taken into the Deſcant in this manner.

Ad Cadentias proximè accedit Clauſula quædam ei admodum affinis, in graviori Muſicâ ſatis uſitata, cùm Baſſus deſcendit ad Quartam aut aſſurgit ad Quintam, Notæque finalis prior pars in Melotheſiâ frangitur hoc modo.

I will give one Example of dividing upon it, becauſe, if at any time you play or compoſe Diviſion to a *Through-Baſs* or continued Ground, you may happily meet with it. I will alſo ſet down a *Long*, or four *Semibreves* before the Concluding Note; becauſe I have known ſome Beginners apprehend great difficulty in playing upon Notes ſtanding long in the ſame place.
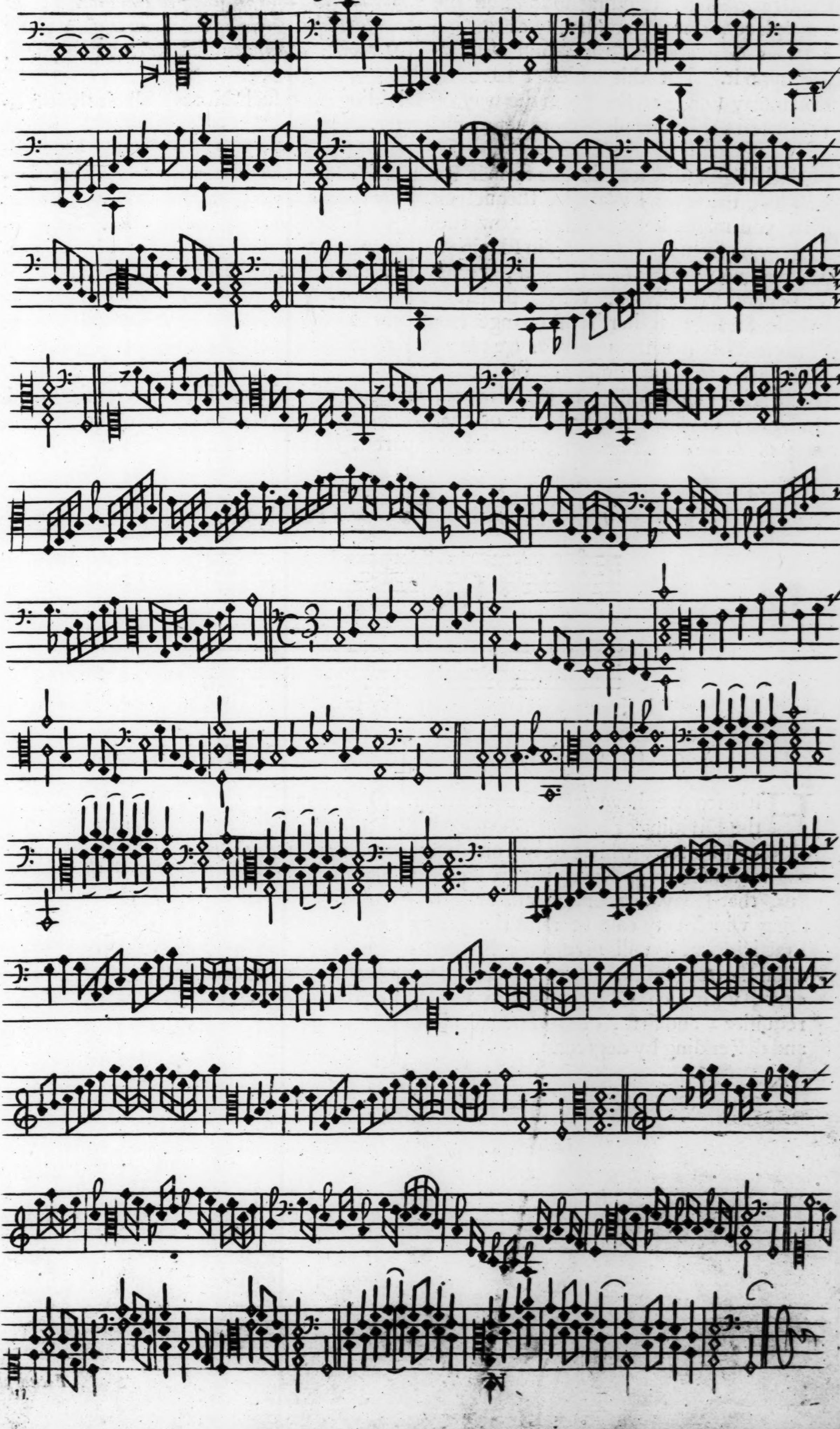


Hujuſce generis Paradigma in Minuritionibus exhibemus, præpoſitis quatuor Semibrevibus, ut difficultatem quæ Tyronibus in Notis longioribus amplificandis obverſari ſolet, nonnihil levemus.

Where you ſee any Note with a Tail both upward and downward (as in the ſeventh Line of the next example,) it ſignifies two Strings ſounding in *Uniſon*; one being ſtopped and the other open.

Notæ ſurſum deorſumque caudatæ, duarum Chordarum in uniſono percuſſionem indigitant.

Example.

An Example of a Cloſe without a Cadence



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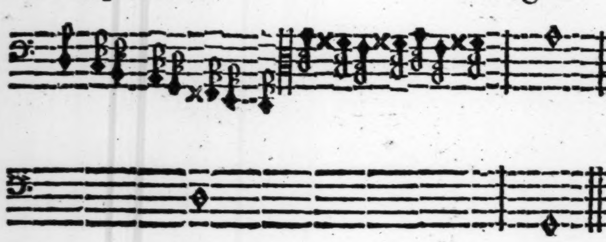
I have not diſtinguiſhed the three ſorts of *Diviſion* in this laſt Example, becauſe the *Ground-Notes* ſtanding ſo long in the ſame place, do not admit any diſtinction betwixt *Breaking the Ground* and *Deſcanting* upon it. But this which I have ſet down may ſuffice to ſhew you the way of Dividing upon ſuch Notes, albeit their continuance in the ſame place were yet much longer.

Præcedens Paradigma triplex Minuritionum genus non admittit, ob Fundamenti moram in eodem ſede diuturniorem, ut conſideranti patebit. In eo tamen ſatis elucet Methodus diminuendi Notas etiam longiores.

Although I did ſet, in the former Examples, the ſeveral Ways by themſelves, that you might better obſerve how they differ one from another; yet in Playing or Compoſing *Diviſion to a Ground*, we may either continue any one Way (perhaps a whole Strain together) or change from This to That, as frequently as we pleaſe; inſomuch, that ſometimes *part* of the ſame Note is broken in one ſort of *Diviſion*, and *part* of it in another, as you ſee in this Inſtance; In which the *firſt* part of the *Semibreve* in *D*, is divided according to the way of *Breaking the Ground*, and the *later* part of it in the way of *Deſcant*.

Hactenus Minuritionum tria genera ſeorſim collocavimus, quæ tamen in eadem Stropha inter ſe commiſceri nil vetat. Imò ejuſdem etiam Notæ heterogenia Minuritio ſequenti Paradigmate continetur: ubi vides priorem Notæ partem Minuritione ſimplici ſeu fundamentali, poſteriorem Minuritione Melotheticâ exornatam.

Example. Paradigma.



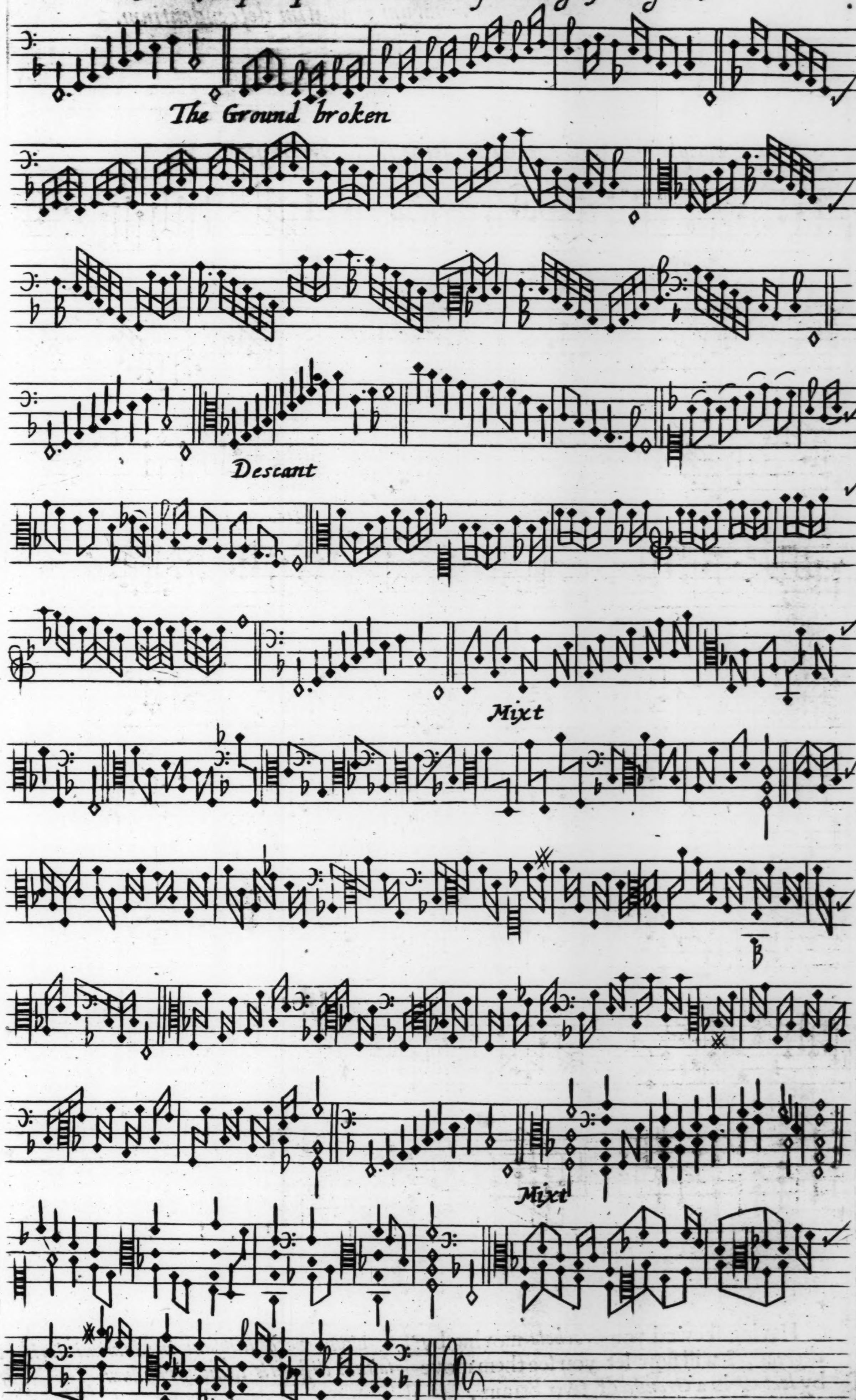
§ 9. *Of Crochets.*

Hitherto we have treated concerning the Dividing of *Minims*, *Semibreves*, or longer Notes; which duly conſidered might alſo ſerve for Notes that are ſhorter: But, that I may, as neer as I can, omit nothing which may eaſe or aſſiſt the young Practicioner, I will give ſome Examples upon ſhorter Notes, as *Crochets* and *Quavers*, with ſuch Obſervations as I think requiſite; and firſt, of *Crochets* aſcending and deſcending by degrees.

De Semiminimis.

Quæ hucuſque de Minimarum, Semibrevium, aliarumque Notarum longiorum fractionibus dicta ſunt, celerioribus facile applicare eſt; cùm eadem ferè ſit utrobique ratio. Ne quid tamen hîc deſiderent Tyrones, idem in Notis brevioribus, Semiminimis & Fuſis, adumbrabimus. Ac primùm de Semiminimis gradatim vel aſcendentibus vel deſcendentibus.

An Example upon Crochets aſcending by Degrees
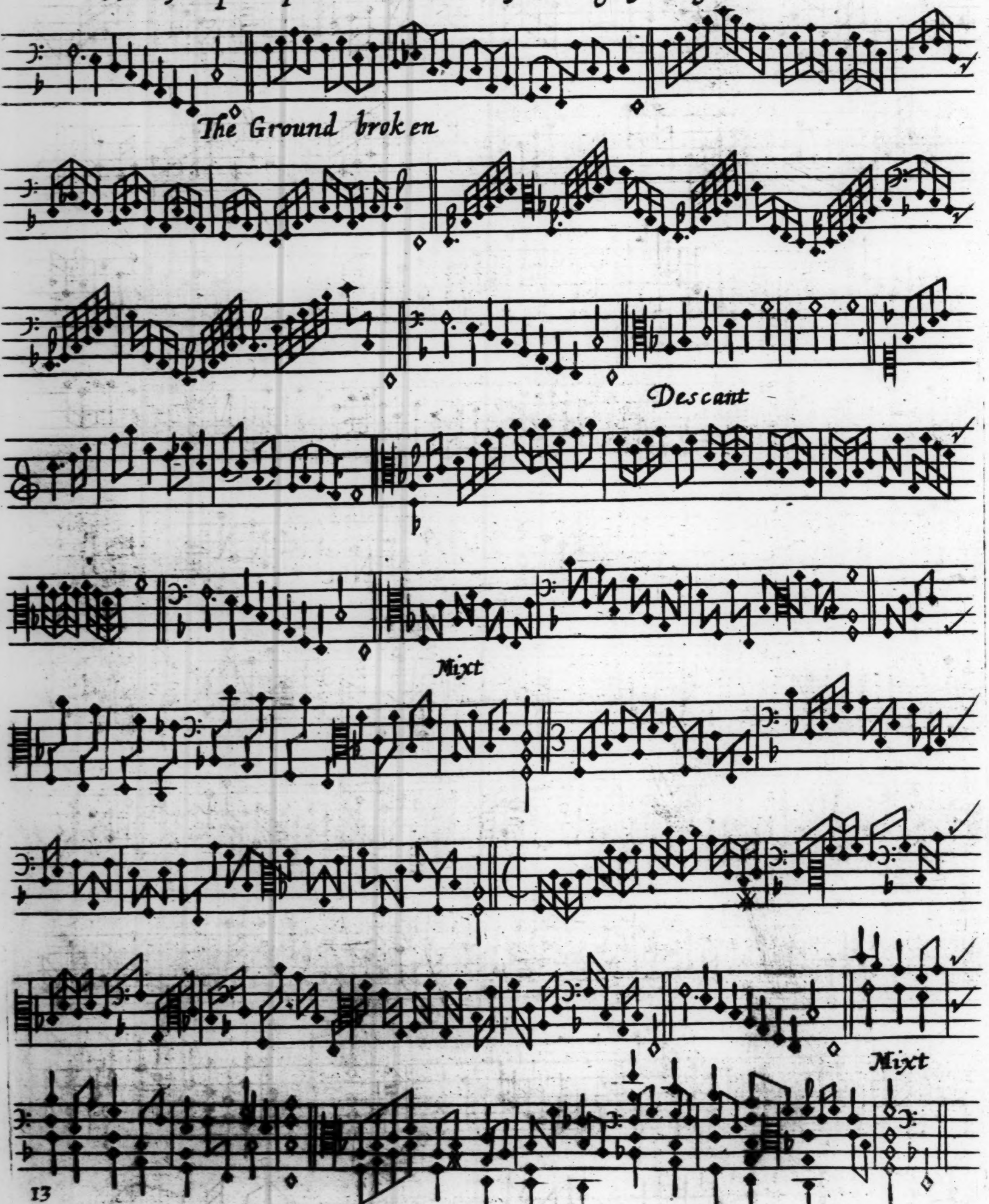


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Paradigma Semiminimarum gradatim deſcendentium.

An Example upon Crochets deſcending by Degrees
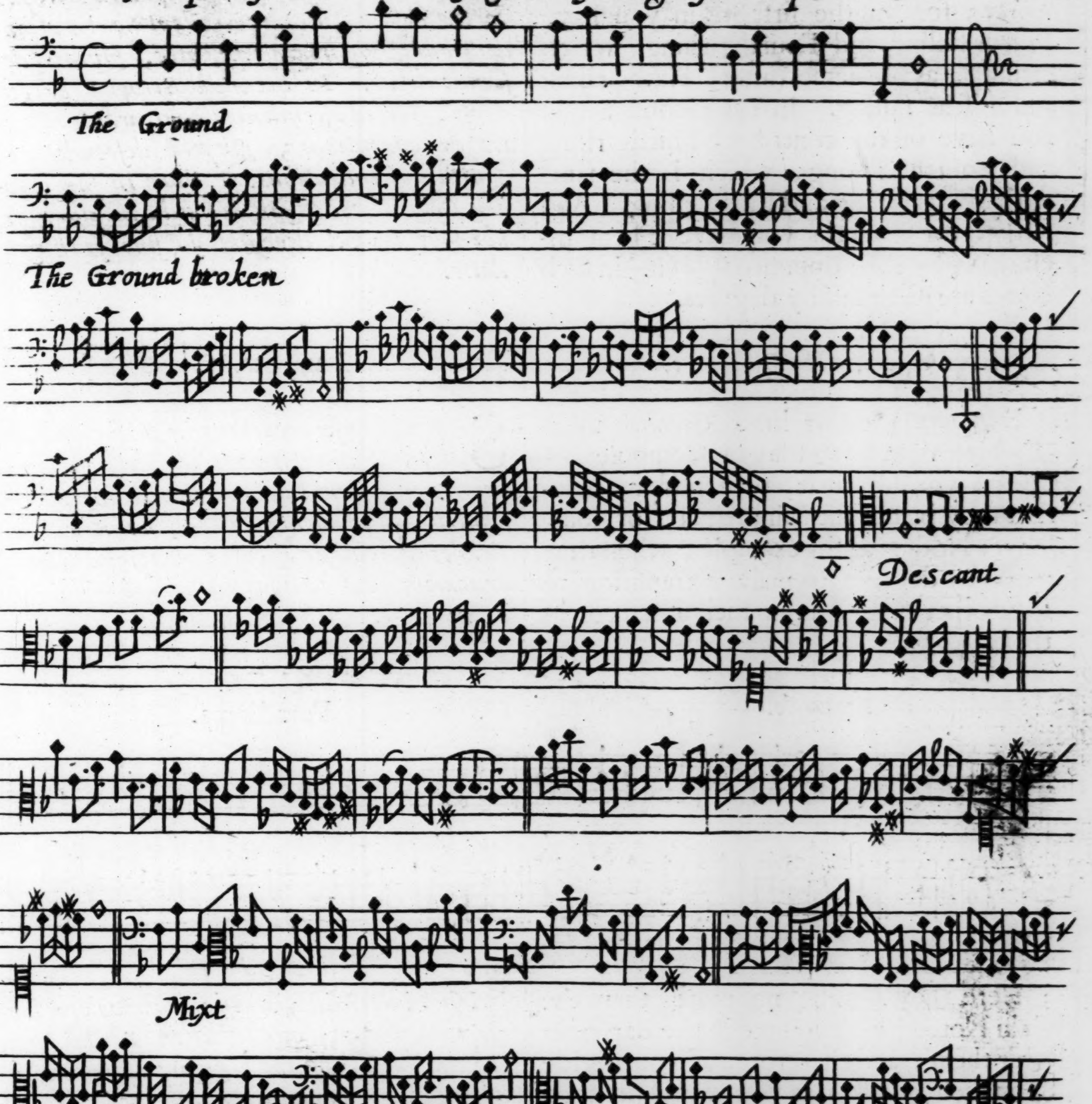


Having ſhewed you *Crochets* moving by *degrees*, I will now let you ſee them move by *leaps*, in a *Ground* of two Strains.

Nunc verò idipſum in Semiminimis per ſaltum diſpoſitis demonſtrandum.

Example.

An Example of Crochets riſing and falling by Leaps



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In this foregoing *Ground* you have all the Intervalls or Diſtances which are in an *Octave*; for, in the firſt Strain you have Thirds falling and Fourths riſing, which include, as the ſame thing, Sixths riſing and Fifths falling. In the ſecond Strain you have on the contrary, Thirds riſing and Fourths falling, which is the ſame with Sixths falling and Fifths riſing. And laſtly, for Sevenths you have Them included (by their oppoſite *Octaves*) in ſuch Notes as riſe or fall by degrees.

In ſuperiori Baſi omnia unius Octavæ Intervalla percurruntur. In primâ Strophâ Tertiæ deſcendentes æquipollent Sextis aſcendentibus; Quartæ aſcendentes, Quintis deſcendentibus. In Secundâ Strophâ è converſo, Tertiæ aſcendentes æquiparantur Sextis deſcendentibus; Quartæ deſcendentes, Quintis aſcendentibus. Septimæ in ſuis oppoſitis Octavis, hoc eſt, in Secundis includuntur, ubi ſurſum vel deorſum fit ſine ſaltu gradatio.
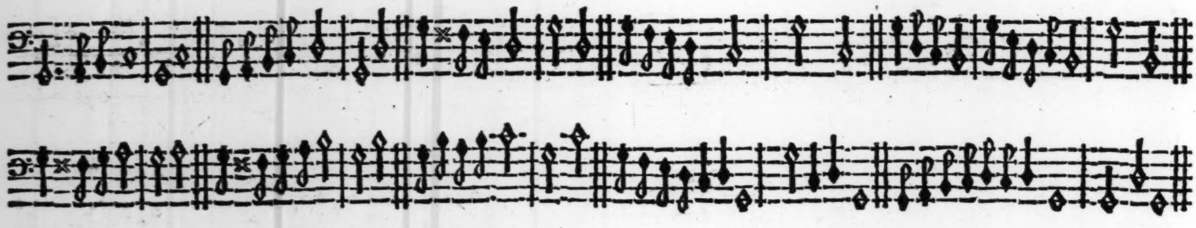
§ 10. Of *Quavers*.

IF *Quavers* occur in a *Ground* upon which you are to Play or Compoſe *Diviſion*; you are, firſt, to conſider, whether they be not the Minute parts of ſome longer Note: as for example, when they move by degrees to make a tranſition to ſome other Note, as in ſuch inſtances as theſe.

De Fuſis.

SI fortè Fuſæ occurrent in Baſi, cui applicandæ Minuritiones, diſpiciendum inprimìs eſt, num Fuſæ accipiendæ ſint ut ſubſtantivæ fundamenti partes, an verò ut adjiciales Minutiæ alicujus longioris Notæ, ornamenti aut tranſitionis causâ adhibitæ; ut in ſubſequenti gradatione apparet.

Example. Paradigma.



Here they ſignifie no more than the plain Notes which you ſee in the Bars next after them; and therefore, if you divide upon ſuch *Quavers*, as you would do upon the ſaid plain Notes, only making your *Diviſion* proceed in a contrary motion to to the *Quavers*, the Muſick may paſs for currant, eſpecially in Playing *ex tempore* to a *Ground*.

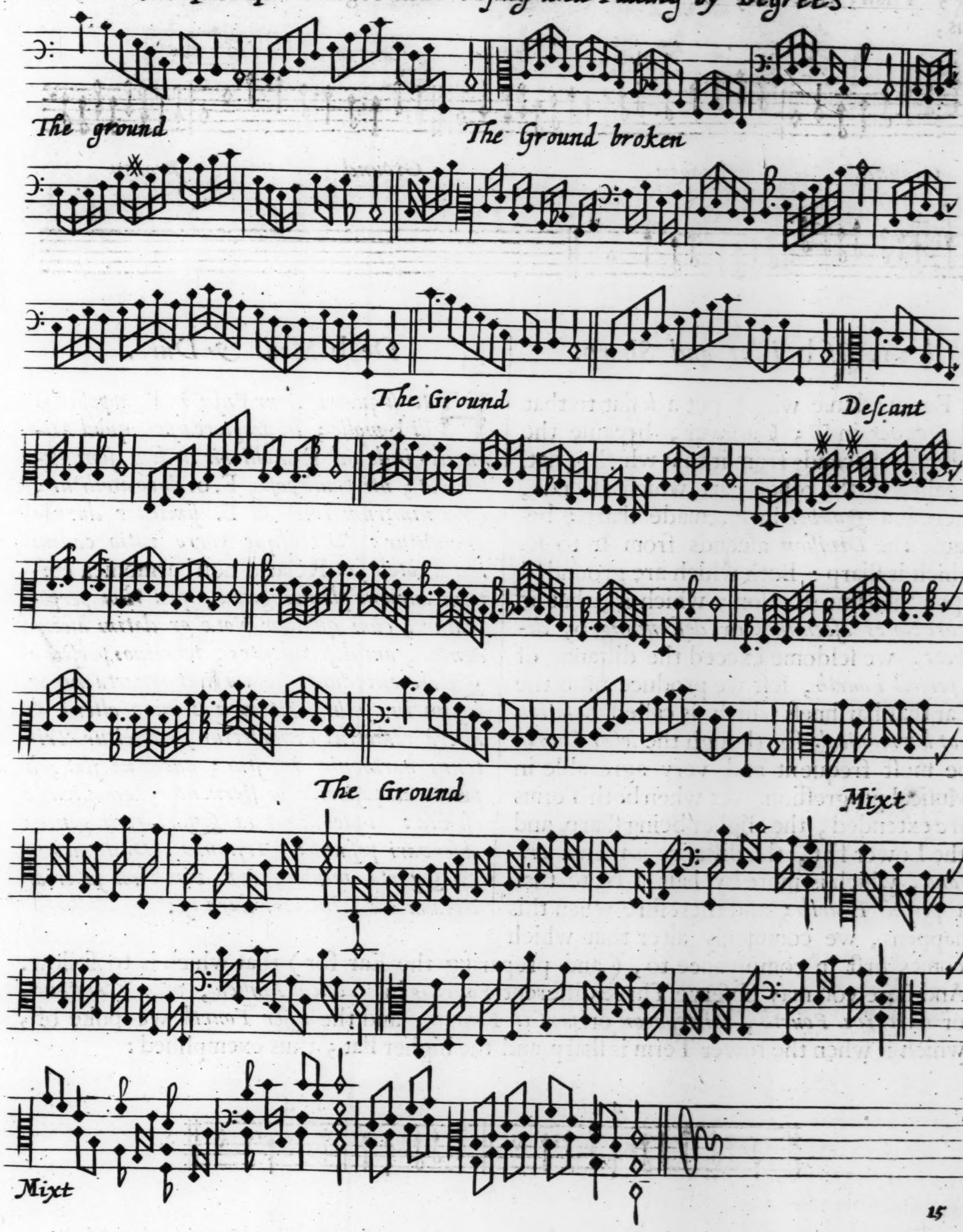
But, in caſe you deſire to divide the *Quavers* themſelves, or to Play *Deſcant* or *Mixt Diviſion* upon them, I will ſhew you them according to the Method of our former Examples, by riſing and falling by degrees.

Hic vides Minutias illas æquivalere longioribus Notis, quæ illis in Paradigmate proximè adſcribuntur: Quare Minuritiones ad prædictas longiores Notas, perinde ac ſi Fuſæ iſtæ non interveniſſent, motu contrario accommodari nil vetat, in exercitatione præſertim extemporali.

Quod ſi Fuſæ Subſtantivæ ac Fundamentales ſint, inque Minuritiones frangendæ, habes hic appoſita Paradigmata, quorum id imitatione perficias. Ibi primùm quid in gradatione tum deſcendendo tum aſcendendo agendum ſit, oſtenditur; deinde quid in diſcretis per ſaltum Intervallis.

Example.

An Example upon Quavers Riſing and Falling by Degrees
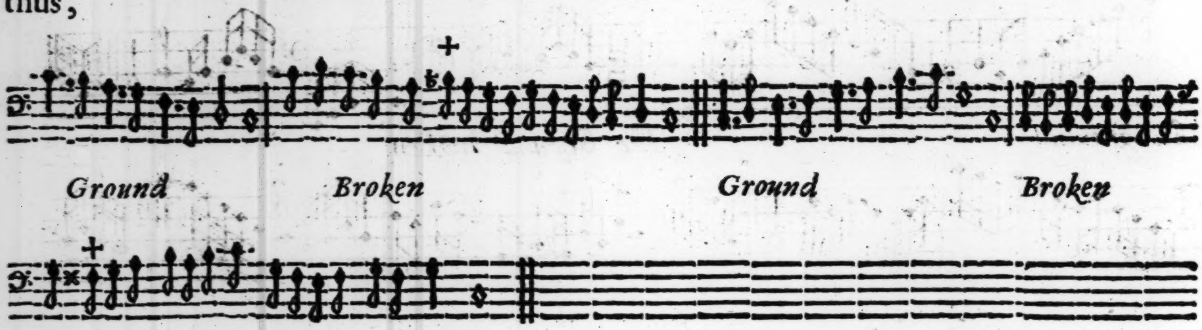


The firſt variation of this Example, is a little irregular, as to what we have delivered of meeting each following Note in the *Uniſon* or *Octave*, for *here* each other *Quaver* is met in a *Second*. But neceſſity or ſhortneſs of Diſſonance renders that excuſable in ſhort Notes which would not be Allowed in longer. For, as *Crochets* ſo broken into *Quavers* are not very commendable, ſo *Minims* broken into *Crochets* after the ſame manner would be much worſe. But if That Aſcending and De-

Hic præter morem regulaſque jam traditas alternæ Notæ non in Uniſono aut Octavâ ſed in Secundâ Baſin excipiunt: id tamen quædam illic neceſſitas Notarumque velocitas excuſat. At ſi pari ratione Semiminimæ in Fuſas, Minimæ in Semiminimas comminuerentur; id ægrè admodum paterentur aures ob diuturniorem in ſecundâ moram. Attamen ſi gradarius ille aſcenſus aut deſcenſus Notas punctis alternatim interſtinctas haberet, jam Minuritio nativo curſu ordinatim profflueret, quemadmodum in Exemplo vides.

 ſcending

ſcending by degrees conſiſted of *Prick-Notes*, ſucceeded by Notes of the next leſs quantity; Then, that way of Breaking would be both regular and commendable; as thus,
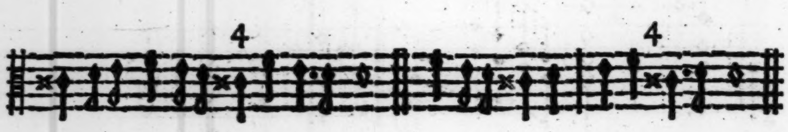


§ 11. *Of* b *Flat and Sharp.*

IF you ask me why I put a *b* flat to that *Quaver* in *B*; I anſwer, becauſe the *Diviſion* deſcends from it to *F* which is flat. Again, in the other part which aſcends, there is a *Quaver* in *F*, made ſharp; becauſe the *Diviſion* aſcends from It to *B*, which is ſharp: Both which are grounded upon the ſame Reaſon; which is, that in *foure Notes aſcending* or *deſcending* by *degrees*, we ſeldome exceed the diſtance of a *perfect Fourth*, leſt we produce unto the Ear that harſhneſs which is called *Relation not harmonical:* for though the *leſſer Fourth* be moſt frequent and very agreeable in Muſical progreſſion, yet when both Terms are extended, the Higher being ſharp, and the Lower flat, the diſtance is then a *Tritone*, which is more by half a Note than a *perfect Fourth*; and therefore when this happens, we commonly alter that which comes firſt in complyance to, (and preparing the Ear for) that which is to follow. And here you may obſerve Three different *Fourths* in *Practical Muſick*, *viz.* a *Tritone*, or *exceſſive Fourth*, *Diateſſaron* or *perfect Fourth*, and the *leſſer Fourth* we ſpoke of, which is when the lower Term is ſharp and the higher flat; thus exemplified:

De b *Molli & Duro.*
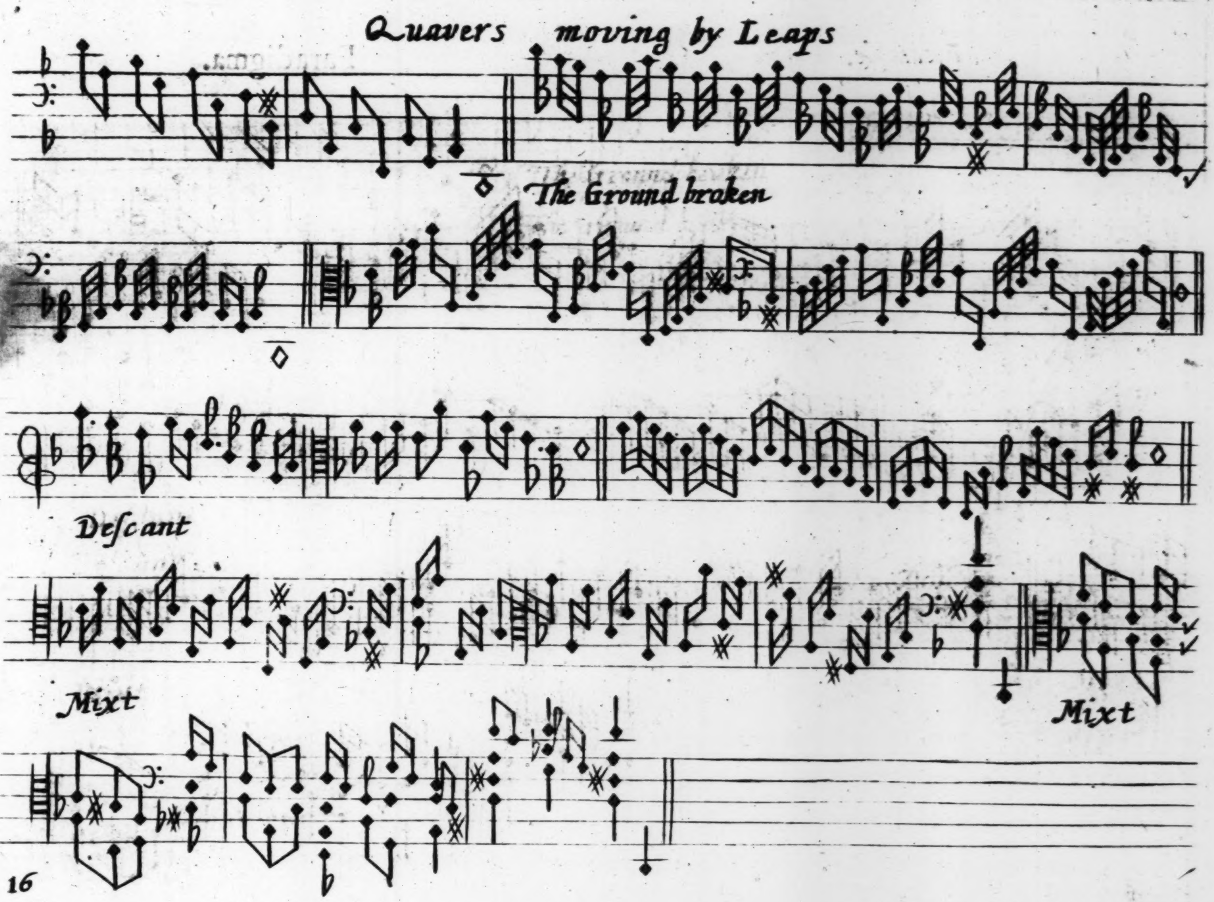
*H*Ic *ſi quæras*, *cur Fuſæ in* B, *appoſitum ſit* b *molle*; *id propterea fit*, *quòd Minuritio inde ad* F *mollioris itidem ſoni deſcendat*; *uti paulò poſt*, F. b. *duro atollitur*; *quia nimirum inde ad* B. *ſimiliter durum aſcenditur: Utriuſque porro ratio eadem reddi poteſt*, *ut* Relatio non harmonica *evitetur auribus planè ingrata*, *quæ tùm perpetratur*, *cùm quatuor Notæ gradatim aſcendentes*, *aut deſcendentes*, *terminos perfectæ Quartæ excedunt. Nam licet Quarta minor paſſim in uſu ſit*, *attamen ſi Nota altera ab alterâ remotiùs divaricetur*, *enaſcitur Tritonus harmoniæ infeſtus*; *quod ne fiat*, *à priore ad poſteriorem ſternenda et emollienda eſt via: atque hìc tria Quartarum genera obſervari poſſunt: Tritonus*, *Diateſſaron*, *& Quarta minor*, *cum nimirùm ſuperior Nota mollis*, *inferior dura eſt.*



As for *Quavers* moving by leaps, I have little to ſay, more than that *Grounds* ought not to conſiſt of Notes ſo quick as *Quavers* in ſuch a movement. But if ſuch Notes ſhould be propoſed, you may ſerve your ſelf by that Example you had of *Crochets*; making them *Quavers*, and the *Quavers* upon them *Semiquavers*. Or, as you ſee in this following Example.

De Fuſis per ſaltus incedentibus id dicendum reſtat, *videri iſtiuſmodi conſtructionem ad Baſin Minuritionum minus idoneam. Si tamen occurrant*, *eadem regula hìc inſervire poterit*, *quæ de Semiminimis tradita eſt*, *converſis Semiminimis in Fuſas*, *Fuſis in Semifuſas &c. Quid præterea in iis ſit agendum*, *ſequens Paradigma planum facit.*

Example.



His præmiſſis de extemporali ad Baſin Exercitatione agendum.

Primùm ſeligatur Baſis Semibrevibus aut Minimis, aut utriſque conſtans; ejuſmodi enim ad extemporaneam Exercitationem aptiſſima.

Deinde ad manum habenda quædam Minuritionum Schemata ſeu Figuræ, quæ primis Fundamenti Notis accommodata, ſequentibus itidem ſimili filo applicari poſſint.

Hac Supellectile inſtructus auſpicare luſum à Schemate omnium facillimo, atque enitere ut à primis illud Notis ad extremam uſque Baſin deducas, pari texturâ. Id cum fueris aſſecutus, aliud atque aliud Schema, ſimili conatu aggredere.

Hujus tibi Exercitationis Figuras aliquot unà cum idoneâ Baſi, ſequens Paradigma exhibet: quibus innumeras alias tuo ipſe marte attexes.

It now only remains that I give you ſome little aſſiſtance, by taking you (as it were) by the Hand, and leading you into the eaſieſt way of Playing *Ex tempore* to a *Ground*.
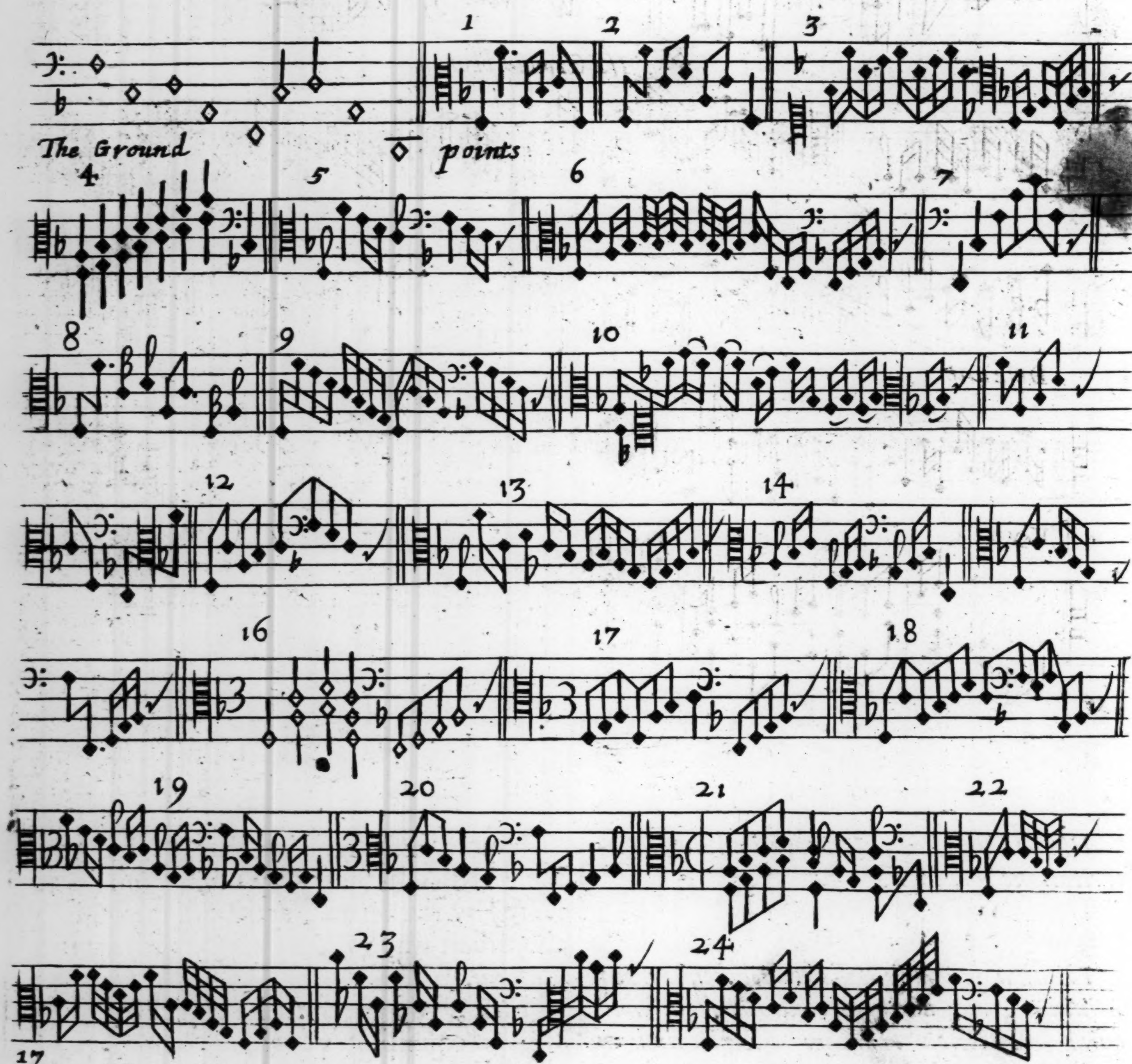
Firſt, you are to make choice of ſome *Ground* conſiſting of *Semibreves* or *Minims*, or a mixture of theſe two: for ſuch ought *Grounds* to be, which are propoſed to be Play'd upon at ſight.

Next, you ought to be provided of ten, twelve, or more points of *Diviſion* (the more the better) each conſiſting of a *Semibreve* or *Minim*, which you may accommodate to the firſt Note or Notes of your *Ground*.

Being thus prepared, take one of the ſaid Points, and apply it firſt to One Note, and then to another, and ſo through the whole *Ground*. When you can do this, take another Point, and do the like with it, and ſo one after another ſo many as you pleaſe.

I will here for your eaſe and encouragement furniſh you with a *Ground*, and alſo with ſome *Points*; to which you may add infinite more at your pleaſure.

Example. **Paradigma.**

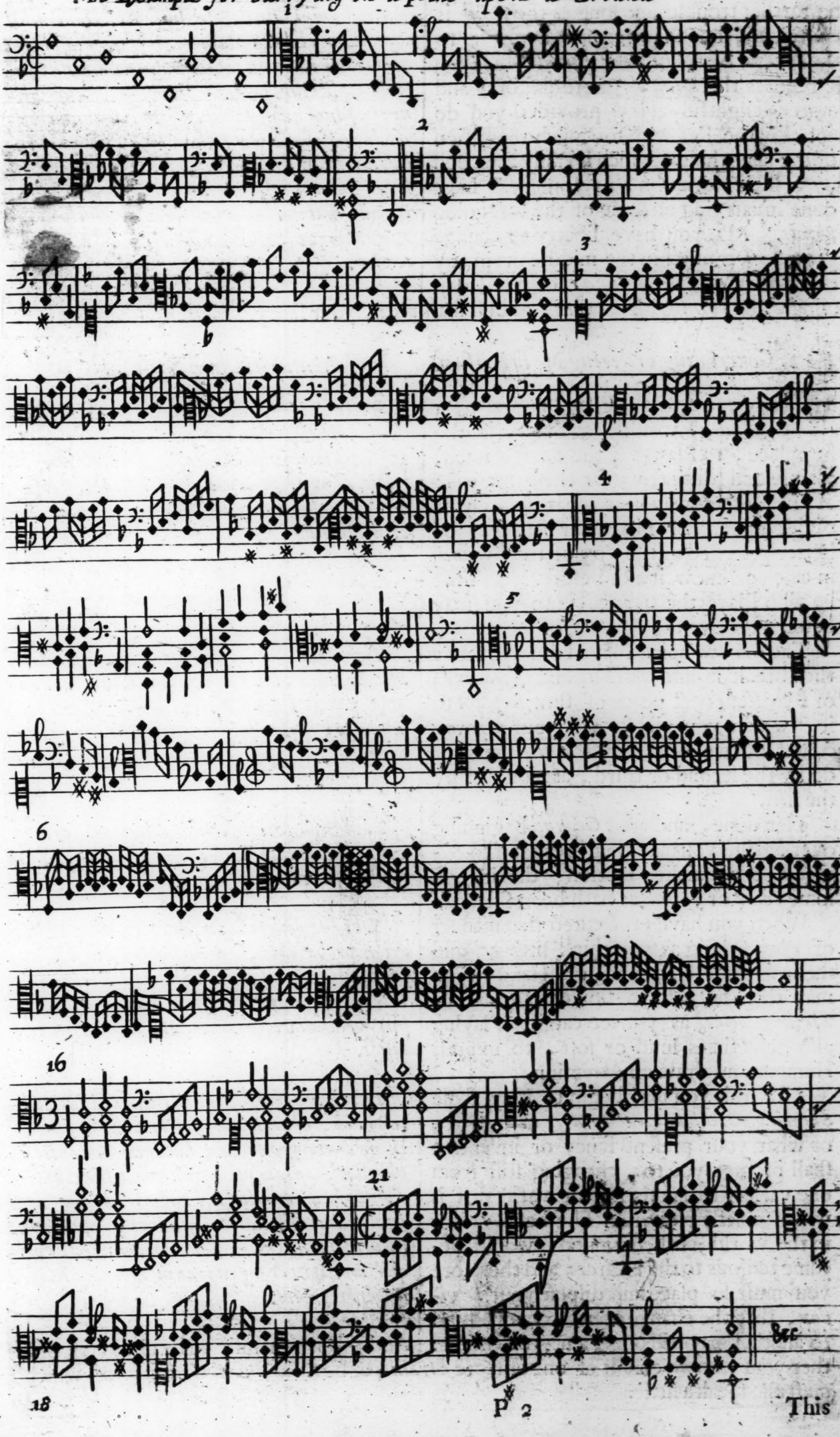


Let us now take ſome of theſe *Points* and apply them to the precedent *Ground*, that you may by Example ſee how they are to be carried on.

Horum Schematum amplificationem atque ad reliquam Baſin applicationem è proximo exemplo colliges.

An

An Example for carrying on a point upon a Ground



This driving or carrying on of a *Point*, doth much eaſe the Invention, which hath no further trouble, ſo long as the *Point* is continued, but to place and apply it to the ſeveral Notes of the *Ground*: Beſides, it renders the *Diviſion* more uniform and more delightful alſo; provided you do not cloy the Ear with too much repetition of the ſame thing; which is eaſily avoyded by a little variation, as you ſee I have done in carrying on ſome of the foregoing *Points*. Alſo you have liberty to change your *Point* though in the middle or in any other part of the *Ground*: or you may mingle one *Point* with another, as beſt ſhall pleaſe your fancy.

Ejuſmodi amplificatio cujuſcumque Schematis, Inventioni non leve affert ſubſidium, eamque omni anxietate liberat, dum nihil admodum elaborandum venit, niſi ut prima Schematis ratio ad totam Baſin conſimili Syntaxi applicetur. Hinc præterea oritur Minuritionum analoga compoſitio, jucunda admodum, modò ne eâdem figura nimiâ inculcatione faſtidium creet, cui facile medebitur interpoſita ſubinde, ut in præcedenti Paradigmate vides, verſicolor tranſitio, diverſorumque Schematum alius ex alio contextus.

§ 12. *Concerning ordering of Diviſion.*

WHen you are to Play *Diviſion* to a *Ground*, I would have you, in the firſt place, to Play over the *Ground* it ſelf, plainly and diſtinctly; for theſe reaſons: 1. That others may hear what Notes you divide upon. 2. That your ſelf may be better poſſeſſed of the *Ayre* of the *Ground*, in caſe you know it not before. 3. That he who Plays the *Ground* unto you may better perceive the *Meaſure* of *Time*.

The *Ground* being Played over, you may then break it into *Crochets* and *Quavers*; or Play ſome neat peece of ſlow *Deſcant* to it, which you pleaſe. If your *Ground* conſiſt of two or three *Strains*, you may do by the ſecond or third, as you did by the firſt.

This done, and your *Ground* beginning over again, you may then break it into *Diviſion* of a quicker motion, driving on ſome *Point* or *Points* as hath been ſhewed.

When you have proſecuted that manner of Play ſo long as you think fitting, and ſhewed ſome command of Hand; you may then fall off to ſlower *Deſcant* or *Binding-Notes*, as you ſee cauſe; Playing alſo ſometimes loud or ſoft, to expreſs Humour and draw on Attention.

After this you may begin to Play ſome *Skipping Diviſion*; or *Points*, or *Tripla's*, or what your preſent fancy or invention ſhall prompt you to, changing ſtill from one variety to another; for variety it is which chiefly pleaſeth: The beſt *Diviſion* in the world, ſtil continued, would become tedious to the Hearer; and therefore you muſt ſo place and diſpoſe your *Diviſion*, that the change of it from one kind to another may ſtill beget a new attention: And this is generally to be obſerved, whether your *Ground* conſiſt of one or more *Strains*, or be a *Continued Ground*; of which I muſt alſo ſpeak a little.

Minuritionum Syntaxis.

PRincipio Fundamentum ipſum ſimplici ac liquidâ modulatione percurre: idque 1° Ut Minuritionum Subſtratum ab Auditoribus clariùs atque diſtinctiùs percipiatur. 2° Ut Baſin tu ipſe ejuſque genium melius comprehendas. 3° Ut, qui tibi fundamentum accinit, probè intelligat, quo Menſuræ temperamento uti velis.

Deinde Baſin in varias Minutias Semiminimarum atque Fuſarum diſpeſce, aut aliquot floſculos Melotheticos lentioris menſuræ adſperge; idemque in Secundâ & tertiâ Strophâ, ſi forte totidem Baſis contineat, fieri poterit.

Tum verò Minuritiones celeriores earumq; varia Schemata atque amplificationes, ut ſupra oſtendimus, adhibe.

Ubi hoc genere luſus dexteritatem auditoribus probaveris, ad Melothetica ornamenta ſubtiliora Syncopaſque tranſire licebit, nunc intenſiori, nunc remiſſiori manu, ut ſtudioſiùs abblandiaris auribus, attentionemque concilies.

Demùm varios Minuritionum ſaltus atque tripudia, cum multiplici Triplarum genere, in medium produces; laxando Inventionis habenas, animoque, quà vocat liberiùs, indulgendo; varietati inprimis atque aptæ figurarum collocationi ſtudens, quò novâ identidem attentione Auditorem allectes perque multiplices affectionum motus, Muſicæ imperio rapias.

De Baſi Continua.

QUod ſi Baſis non per Strophas, ſed perpetuo curſu ad exitum procedat (ut cùm pro fundamento Baſſus Continuus alicujus Motecti aut Madrigalis aſſumitur) principio ſedato ac merâ Baſi inchoandum erit, ut Organœdus menſuræ quâ velis uti, tenorem aſſequatur. Poſt aliquot verò Semibreves, ad Minuritiones quas animus ſuggeſſerit, digredi poteris; donec ad clauſulam perveneris, quæ Manui exerendæ campum aperiat. Pauſis aliquot ſubinde interpoſitis, concede Organœdo nonnihil ſpatii quo te præcedat, ut illum deinde lepidâ æmulatione conſequaris. Varias demum Melotheſias, Minuritiones Mixti generis, Triplas ac cætera Inventionis Myrothecia effunde.

§ 13. *Of a Continued Ground.*

A *Continued Ground* uſed for Playing or Making *Diviſion* upon, is (commonly) the *Through-Baſs* of ſome *Motet* or *Madrigal*, propoſed or ſelected for that purpoſe. This, after you have played two or three *Semibreves* of it plain, to let the Organiſt know your meaſure; you may begin to divide, according to your fancy, or the former Inſtructions, until you come near ſome *Cadence* or *Cloſe*, where I would have you ſhew ſome Agility of Hand. There, if you pleaſe, you may reſt a *Minim*, two or three, letting him that Plays the *Ground* go on: and then come in with ſome *Point:* after which you may fall to *Deſcant*, *Mixt Diviſion*, *Tripla's*, or what you pleaſe. In this manner, Playing ſometimes ſwift Notes, ſometimes ſlow; changing from This or that ſort of *Diviſion*, as may beſt produce Variety, you may carry on the reſt of the *Ground*; and if you have any thing more excellent than other, reſerve it for the Concluſion.

Minuritiones ſingulari Chely quâ ratione aptandæ.

PRæter ea quæ jam diximus, id curandum maximè in concinnandis Minuritionibus, ut Symmetriæ facilitatique conſulas. Nam ex duabus Melotheſiis æque præſtantibus, ea meretur Palmam, quæ faciliori negotio ac leviori manu percurri poteſt: ſatiſque liquet, eum qui Canonis indolem digitorumque applicationem neſciat, vix eſſe ad Minuritionum compoſitionem idoneum artificem.

Adhibenda porrò ſunt ad exemplum, aliorum opera, quorum induſtria in excogitandis Minuritionibus cum laude deſudavit. Quos inter, D. Henrici Butler, *& D.* Danielis Norcome *elucubrationes, aliorumque Noſtratium, quibus pulſandæ Chelyos prærogativa facilè conceditur, præcellentium Muſicorum, nunquam ſine acroamate uſurpari poterunt.*

§ 14. *Of Compoſing Diviſion for one Viol to a Ground.*

WHen you compoſe *Diviſion* to a *Ground*, endevour to make it eaſie for the Hand: for, of things equally excellent as to Muſick, That is always to be preferred, which is more eaſie to be performed. Hence we may conclude, that no man is fit to Compoſe *Diviſion* to a *Ground* (how great a Maſter in Muſick ſoever he be) unleſs he know the neck of the Inſtrument, and the Method of Fingering belonging unto it.

This is all I have to ſay concerning *Diviſion* for one *Viol*; more than that I would have you peruſe the *Diviſions* which other men have made upon *Grounds*; as thoſe of Mr. *Henry Butler*, Mr. *Daniel Norcome*, and divers other excellent men of this our Nation, who (hitherto) have had the preheminence for this particular Inſtrument; obſerving and noting in their *Diviſions*, what you find beſt worthy to be imitated.

Quâ Methodo duæ Cheles Baſi alludere debent.

HÆc hactenus de Chely Simplici; nunc agendum de duplici. Cùm duobus ſimul Muſurgis ad eandem Baſin componendæ atque accinendæ erunt Minuritiones, hæ ſerventur regulæ.

§ 15. *Of two Viols Playing together* ex tempore *to a Ground.*

AFter this Diſcourſe of *Diviſion* for One *Viol*, I ſuppoſe it will not be unſeaſonable to ſpeak ſomething of Two *Viols* Playing together upon a *Ground*; in which kind of Muſick, I have had ſome

experimental knowledg; and therefore will deliver it in ſuch order and manner as I have known the practice of it; referring the Improvement thereof to further experience.

Firſt, let the *Ground* be prick'd down in three ſeveral Papers; One for him who Plays upon the *Organ* or *Harpſechord:* The other two for them that Play upon the two *Viols:* which, for order and brevity, we will diſtinguiſh by three Letters; *viz. A.* for *Organiſt*, *B.* for the *firſt Baſs*, and *C.* for the *ſecond.*

Each of theſe having the ſame *Ground* before him, they may all three begin together; *A.* and *B.* Playing the *Ground*, and *C.* Deſcanting to it, in ſlow Notes, or ſuch as may ſute the beginning of the Muſick: This done, let *C.* Play the *Ground*, and *B.* Deſcant to it, as the other had done before, but with ſome little variation. If the *Ground* conſiſt of two Strains, the like may be done in the ſecond: One *Viol* ſtill Playing the *Ground* whileſt the other Deſcants or Divides upon it.

Primò Fundamentum in triplici chartâ deſcribatur, quarum prima Organœdo qui literâ A. *deſignari poterit, ſecunda ei qui primam pulſat Chelyn literaque* B. *notabitur, tertia illi qui ſecundâ canit Chely, inſignieturque* C. *ſeorſim tradendæ ſunt.*

Exordiantur A. & B. *Baſinque ſimplici modulatione percurrant, interea dum* C. *graviorem aliquam Melotheſiam Baſi apponit. Dumque* B. *eandem cum aliquâ variatione Melotheſiam redintegrat,* C. *ſoli Baſi immoretur. Atque eadem methodus ſive duæ ſint Fundamenti Strophæ ſive unica, obſervetur; altero Baſin, altero Melotheſiam modulante.*

The *Ground* thus Play'd over, *C.* may begin again, and Play a Strain of quicker *Diviſion*; which ended, let *B.* anſwer the ſame with another ſomething like it, but of a little more lofty Ayre: for the better performance whereof, if there be any difference in the Hands or Inventions, I would have the better Invention *lead*, but the more able Hand ſtill *follow*, that the Muſick may not ſeem to flacceſs or leſſen, but rather increaſe in the performance.

Secundò, C. *in procurſum Minuritionum celeriorem exſiliat, cum* B. *ſimile quid, ſublimiori tamen ſtylo reponat. Id ut feliciùs eveniat, auſpicetur Luſum is qui Inventione pollet, ſequatur qui manu expeditiori præcellit, ut aſſurgat potius quam flacceſcat Muſica.*

When the *Viols* have thus (as it were) Vied and Revied one to the other, *A.* if he have ability of Hand, may, upon a ſign given him, put in his Strain of *Diviſion*; the two *Viols* Playing one of them the *Ground*, and the other *ſlow* Deſcant to it. *A.* having finiſhed his Strain, a reply thereto may be made, firſt by one *Viol*, and then by the other.

Having anſwered one another in that ſame manner ſo long as they think fit, the two *Viols* may divide a Strain Both together. In which doing, let *B.* break the *Ground*, by moving into the *Octave* upward or downward, and returning from thence either to his own Note, or to meet the next Note in the *Uniſon* or *Octave*. By this means, *C.* knowing *B*'s motion, he knows alſo how to avoyd running into the ſame, and therefore will move into the Third or Fifth, (or Sixth where it is required) meeting each ſucceeding Note in

Tertiò, poſt iteratam Chelyum altercationem, A. *ſi dextrâ valet, ſigno dato, ſuam quoque Minuritionum Symbolam in medium proferat; atque interea Chelys altera Baſin, altera Melotheſiam graviorem moduletur. Tum denique Chelys utraque ſeorſim, Organœdi Minuritiones haud impari artificio æmuletur.*

Quarto, partiri inter ſe poterunt Stropham aliquam Fundamenti propoſiti; ita ut B. *ſimpliciter Baſin frangat, nec niſi ad Octavam ſurſum aut deorſum excurrat, ſive in eadem Notâ conſiſtat, ſive ad ſequentem tranſitum paret. Quod cum Muſurgo* C. *conſtiterit, eandem orbitam facilè evitabit, ſeque ad Tertias, aut Quintas, aut ſicubi id Baſis requiret, ad Sextas, ſubducet, Baſique in Uniſono aut Octavâ ad Notam finalem duntaxat occurret; atque adeò Quintarum & Octavarum obſtrepera colliſio etiam in extemporali praxi haud ægrè declinabitur.*

ſome

ſome one of the ſaid Concords, until he come to the Cloſe; where he may (after he has divided the Binding) meet the Cloſe Note in the *Octave*; which Directions well obſerved, two *Viols* may move in *Extemporary* Diviſion a whole Strain together, without any remarkable claſhing in the Conſecution of *Fifths* or *Eighths*.

Quintò, C. *Minuritionem aliquam inchoabit, quæ ſpatium Brevis aut Semibrevis occupet, idque, ſigno dato, Muſurgo* B. *indicabitur, qui eodem temporis ſpatio Socii Schema in ſequentibus Notis imitabitur; idque ad Strophæ exitum alternis deduci poterit. Similis concertatio ad breviora vel longiora, intervalla, varietatis ergò, inſtituatur.*

When they have proceeded thus far; *C.* may begin ſome Point of *Diviſion*, of the length of a *Breve* or *Semibreve*, naming the ſaid word, that *B.* may know his intentions: which ended, let *B.* anſwer the ſame upon the ſucceeding Note or Notes to the like quantity of Time; taking it in that manner, one after another, ſo long as they pleaſe. This done, they may betake themſelves to ſome other Point of a different length, which will produce a new variety.

Sextò, Signum dari poterit Organœdo, ſi callet artem, ut Schema aliquod ipſe quoque hac poſtremâ methodo auſpicetur, quod poſt Brevem, Semibrevem, aut ſimile Spatium, utraque Chelys aut ſeparatim aut conjunctim excipiat; ſervatâ hac regulâ, ut dum conjunctim canitur, altera Notas lentiores adhibeat, dum altera in Minuritionibus circumvolitat.

This conteſt in *Breves*, *Semibreves*, or *Minims* being ended, they may give the Signe to *A.* if (as I ſaid) he have ability of Hand, that he may begin his Point, as they had done one to another; which Point may be anſwered by the *Viols*, either ſingly or joyntly; if jointly, it muſt be done according to the former Inſtructions of Dividing together; Playing ſtill *ſlow* Notes and *ſoft*, whileſt the *Organiſt* Divides; for that Part which Divides ſhould always be heard lowdeſt.

Septimò, Chelys utraque, Organœdo ad Baſin ablegato, priorem concertationem celeriùs aut lentiùs renovare poterit, ac denique per varias Triplarum aliarumque proportionum formas, liberiùs evagari, vel perpetuis vel intercalatis Strophis: donec tandem junctis ambæ viribus, aut quaſi tumultuario congreſſu, aut ſi id potius libuerit, temperatâ ſuavique clauſulâ coronidem labori imponant.

When this is done, both *Viols* may Play another Strain together, either in quick or ſlow Notes, which they pleaſe; and if the Muſick be not yet ſpun out to a ſufficient length, they may begin to Play *Tripla's* and Proportions, anſwering each other either in whole Strains or parcels; and after that, joyn together in a Thundering Strain of *Quick* Diviſion; with which they may conclude; or elſe with a Strain of ſlow and ſweet Notes, according as may beſt ſute the circumſtance of time and place.

Atquæ hæc extemporaria concertandi ratio inter aſſuetos invicem ſodales, adeò feliciter aliquando vertit, ut plauſum etiam majorem quam ſtudioſius adornatæ Minuritiones reportarit.

I have known this kind of *Extemporary* Muſick, ſometimes (when it was performed by Hands accuſtomed to Play together) paſs off with greater applauſe, than thoſe Diviſions which had been moſt ſtudiouſly compoſed.

Minuritiones plurium Partium Componendi ratio.

IN *componendis Minuritionibus pro duobus Baſſis, regula præcedens quid agendum ſit ſatis demonſtrat: nimirum jam huic jam iſti Parti attributo Choragi ſeu Ducis officio, ſuperiorem aut inferiorem pro-*

§ 16. *Of Compoſing Diviſions of Two or Three Parts.*

IN Compoſing Diviſion for *two Baſs Viols*, you may follow the forementioned method, making ſometimes This, ſometimes That *Part* move above or below: Sometimes anſwering one the other in Points, Two Baſſes

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joyned together in Diviſion; ſometimes in *ſlow*, ſometimes in *quick* Motions, ſuch as may beſt produce Variety: but after their anſwering one another in Points, I would always have them joyn together in ſome lofty Strain of *Diviſion*, with which, or with ſome ſlow and pleaſing *Deſcant* you may conclude your Compoſition.

vinciam alternis obtinebunt; ac denique poſt appoſitas æmulaſque concertationes, in unum ambo fœdus atque amplexum vel junctis Minuritionibus vel ſuavi Melotheſiæ texturâ conſpirabunt.

Two Trebles. If you make *Diviſion* for *two Trebles*, both muſt be in the way of *Deſcant* to the *Ground*: So, that (the *Ground* conſidered) the Compoſition is Three diſtinct Parts. When the *Trebles* move together, their moſt natural paſſage is in *Thirds* one to the other; ſometimes in *Sixths* or a mixture with other *Concords*, but ſtill ſuch as have relation to the *Ground*. As for their anſwering one another in *Points*; their ſeveral Motions and Changes, in order to Variety; the ſame is underſtood as of the former.

2. *Minuritiones pro duabus ſuperioribus Partibus, methodo Melotheticâ concinnandæ ſunt; dumque ſimul ambæ incitatiùs feruntur, in Tertiis aut Sextis plerumque invicem reſpondere gaudent, aliis ſubinde Concordantiis interjectis, habitâ nimirum ſemper Fundamenti ratione. Cætera, nihil à ſuperioribus regulis diverſum occurrit.*

Treble and Baſs. In Compoſing for a *Treble* and *Baſs*, you are to conſider the nature and compaſs of either Part, framing your *Diviſion* according thereunto; which, in the higher Part will be *Deſcant*; in the lower, a more frequent *Breaking* of the *Ground*.

3. *Si Baſſo atque Superiori Minuritiones adaptandæ ſunt, perpendenda eſt utriuſque Partis indoles; quâ probè perſpectâ Melotheticas fractiones Superiori, Fundamentales Diminutiones Baſſo ut plurimùm tribues.*

Two Trebles and a Baſs. Two Baſſes and a Treble. The ſame regard, to the nature of the Parts, muſt be had in Compoſing for *two Trebles* and a *Baſs*, or for *two Baſſes* and *one Treble*.

4. *Eâdem ſolertiâ Minuritionibus pro duobus Baſſis & Superiore, item pro duobus Superioribus & Baſſo utendum eſt.*

Three Baſſes. In *Diviſions* made for *three Baſſes*, every *Viol* acts the *Treble*, *Baſs*, or *Inward* Part, by turns. But here you are to take notice, that *Diviſions* of Three Parts, are not uſually made upon *Grounds*; but rather Compoſed in the manner of *Fancies*; beginning commonly with ſome *Fuge*, and then falling into Points of *Diviſion*; anſwering one another; ſometimes two againſt one, and ſometimes all engaged at once in a conteſt of *Diviſion*: But (after all) ending commonly in grave and harmonious Muſick.

5. *In Minuritionibus pro tribus Baſſis, Superioris, Mediæ aut Infimæ Partis Diminutiones cuilibet per vices tribuendæ ſunt. Verum Minuritiones pro tribus Partibus ad certam Baſin vix ſolent aptari; ſed liberiore, per modum Fantaſiæ, ut vocant, decurſu ſine certâ lege hinc inde divagantur: Exordio plerumquè ſeveriore, adeoque per modum Fugæ incedant, Minuritionum alternâ velitatione in medium conjectâ, conglobatâ ſubinde concertantium acie; demum quaſi pactis induciis, ſuavi ac placido plenioris concentus Epiſodio, dextras Muſicamque jungant.*

Subtexi poſſunt ad levandum faſtidium Meliſmata varia, Allemandæ, &c.
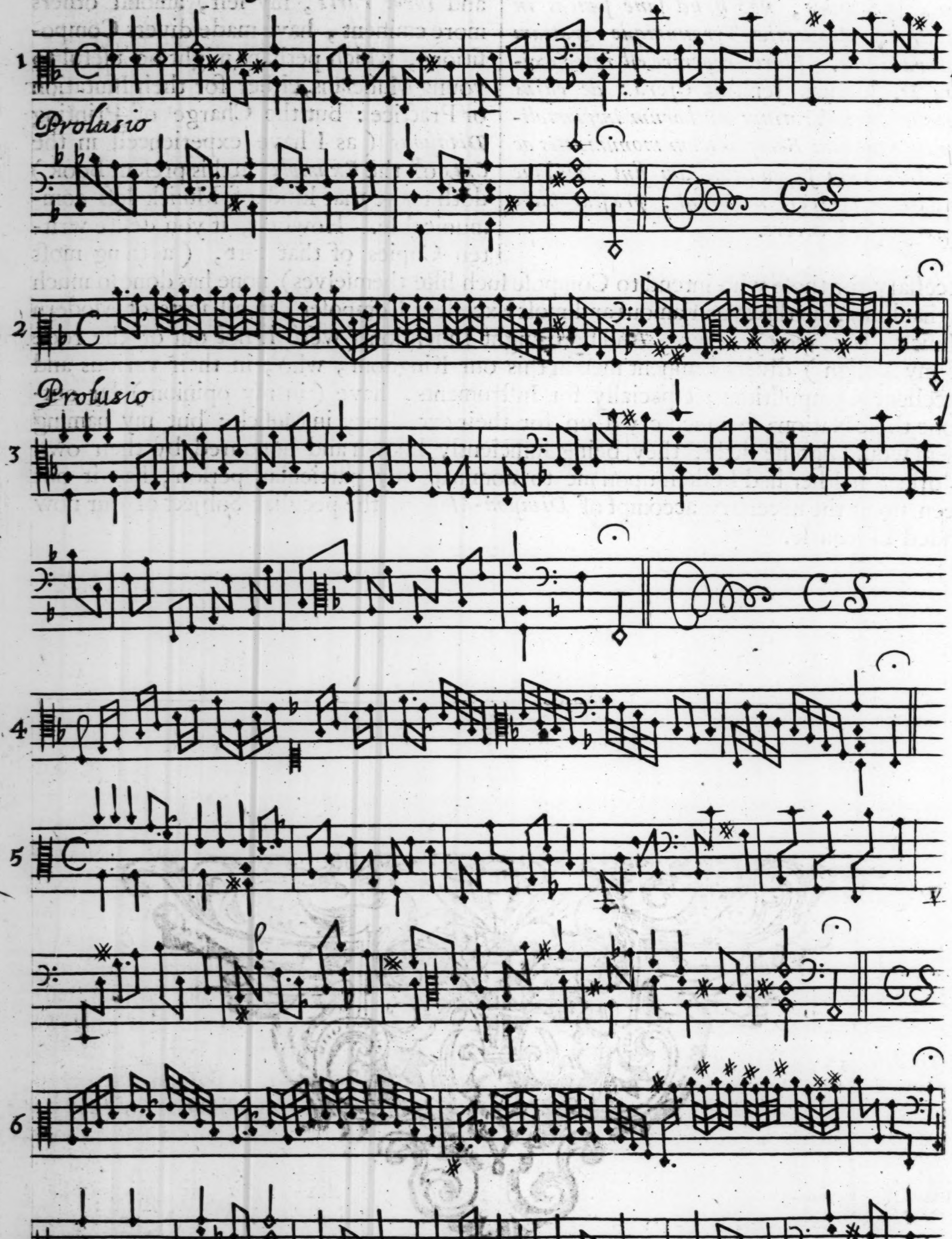
Howbeit, if, after each *Fancie* there follow an *Ayre* (which will produce a pleaſant Variety) the *Baſſes* of Theſe conſiſting of two ſhort Strains, differ not much from the nature of *Grounds*. Theſe *Ayres* or *Almains* begin like other *Conſort Ayres*; after which the Strains are repeated in divers Variations, one Part anſwering another, and ſometimes joyning together in *Diviſion*, as formerly mention'd.
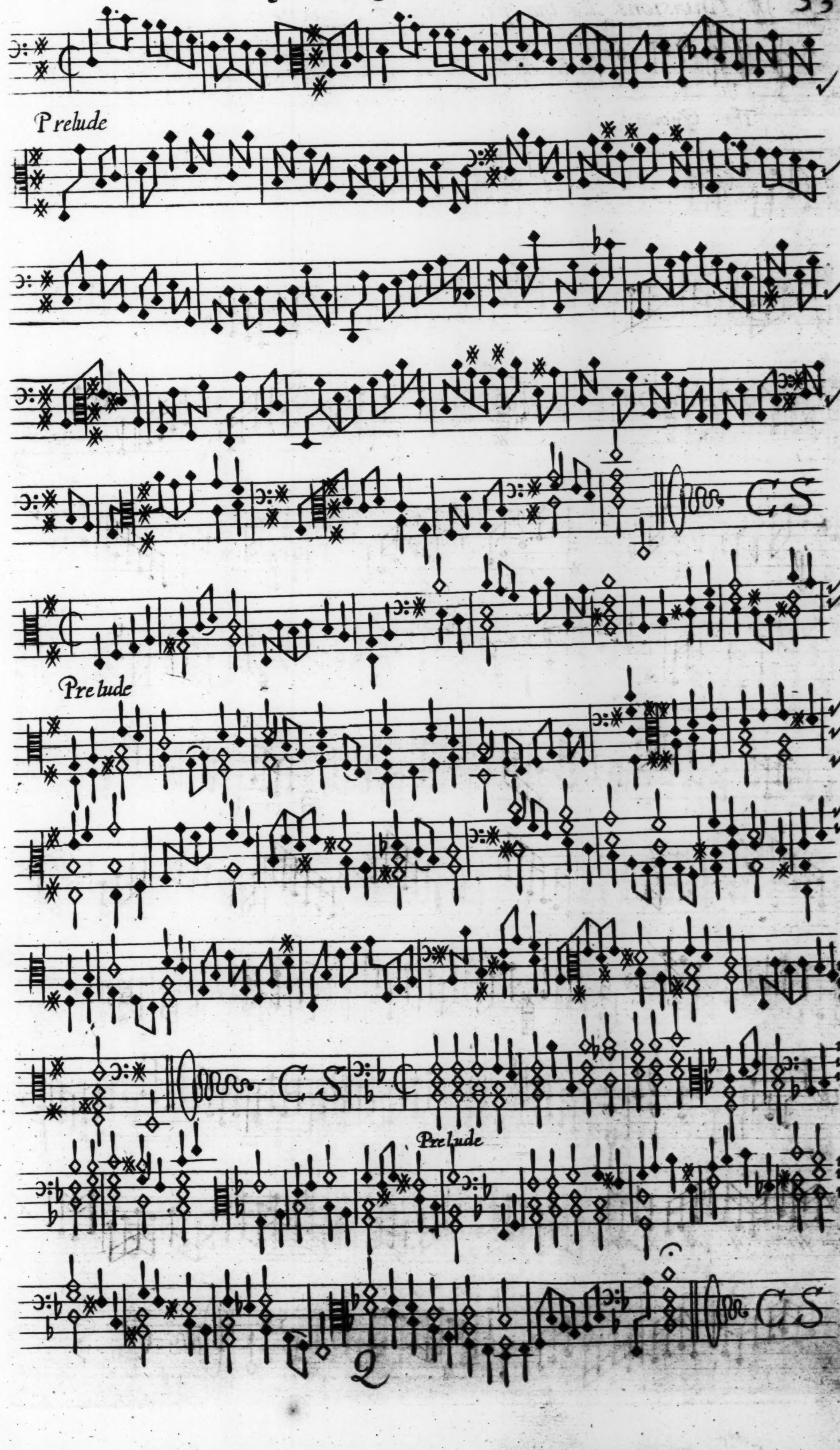
Hujus generis Minuritiones variis Partibus accommodas, nos haud ſanè paucas in Apollineæ Academiæ Tyronumque gratiam elaboravimus. Plures reperire eſt inter eximia D. Joannis Jenkins *Opera: de cujus aliorumque noſtratium Authorum immortalibus in Muſicam Rempublicam monumentis ac meritis, cùm ſupra invidiam ſint, meâque laudatione creſcere nequeant, præſtat ſilere quam fruſtra dicere.*

In theſe ſeveral ſorts of *Diviſion* of *two* and *three Parts*, my ſelf, amonſt others more eminent, have made divers Compoſitions, which perhaps might be uſeful to young Muſicians, either for their Imitation or Practice: but the Charge of Printing *Diviſions* (as I have experienced in the *Cuts* of the *Examples* in this preſent Book) doth make that kind of Muſick leſs communicable. Howbeit, if you deſire written Copies of that ſort, (a thing moſt neceſſary for thoſe who intend to Compoſe ſuch like themſelves) none has done ſo much in that kind, as the ever Famous and moſt Excellent Compoſer, in all ſorts of Modern Muſick, Mr. *John Jenkins*. And here might I mention (were it not out of the rode of my deſign) divers Eminent men in this our Kingdom; who, in their various and excellent Compoſitions, eſpecially for Inſtruments, have (in my opinion) far outdone thoſe Nations ſo much cry'd up for their excellency in Muſick: but my naming them would ſignifie little, they being ſufficiently known and honoured by their own Works; neither had I taken upon me to nominate any particular perſon, had it not been upon the neceſſary accompt of *Diviſion-Muſick*, the peculiar Subject of our now ended Diſcourſe.

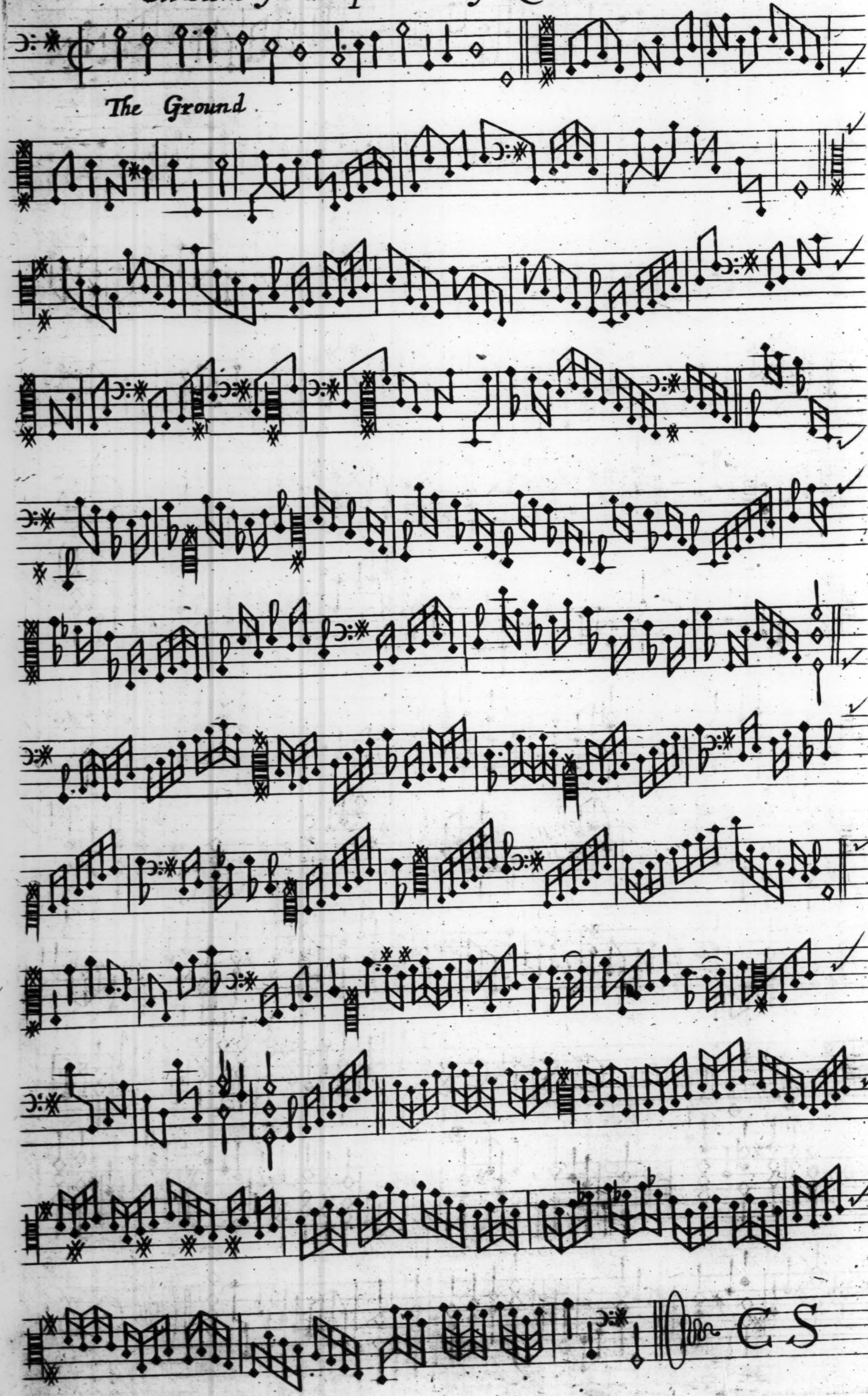
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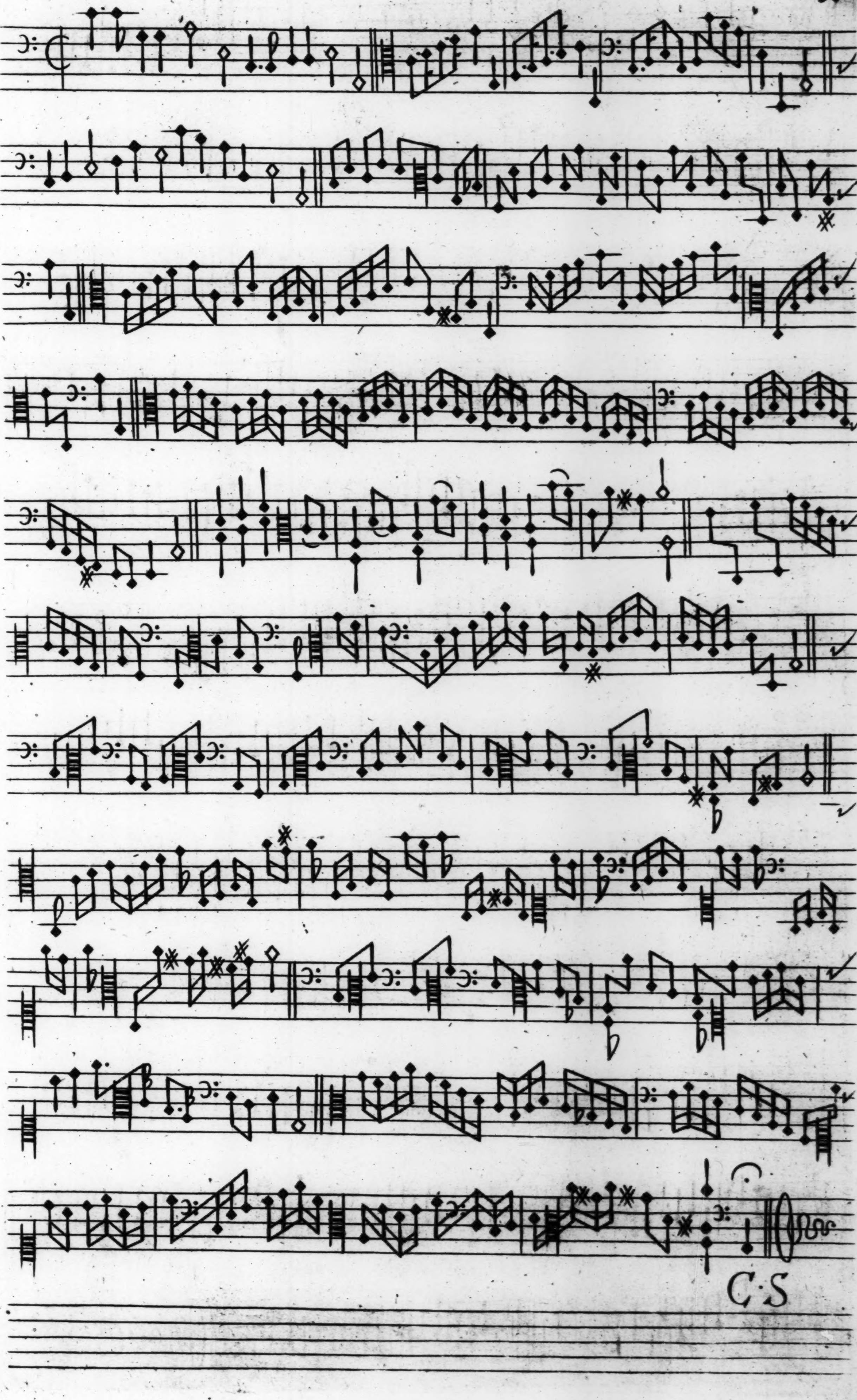
Minuritiones, Tyronum exercitationi, accommodæ.



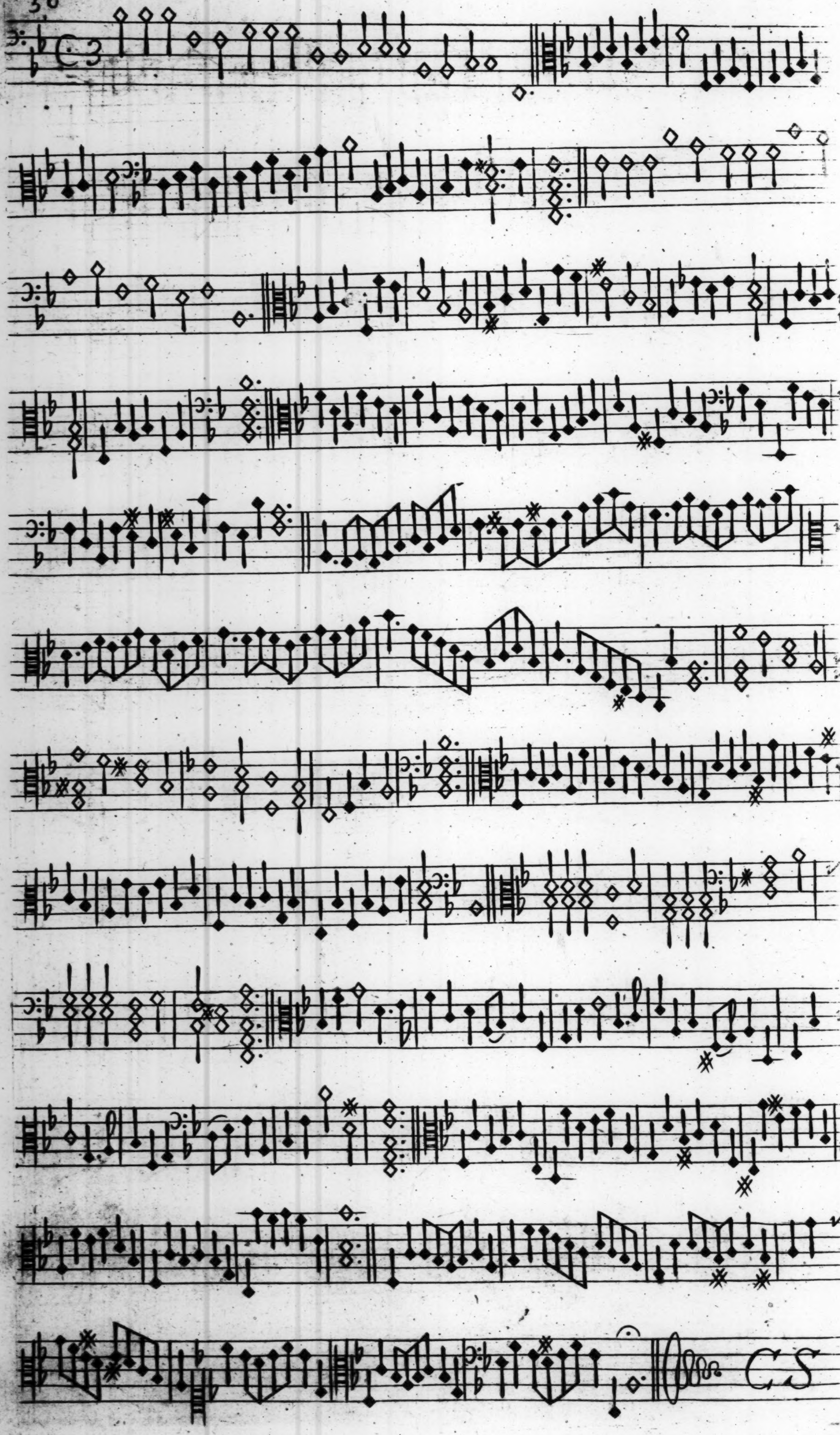

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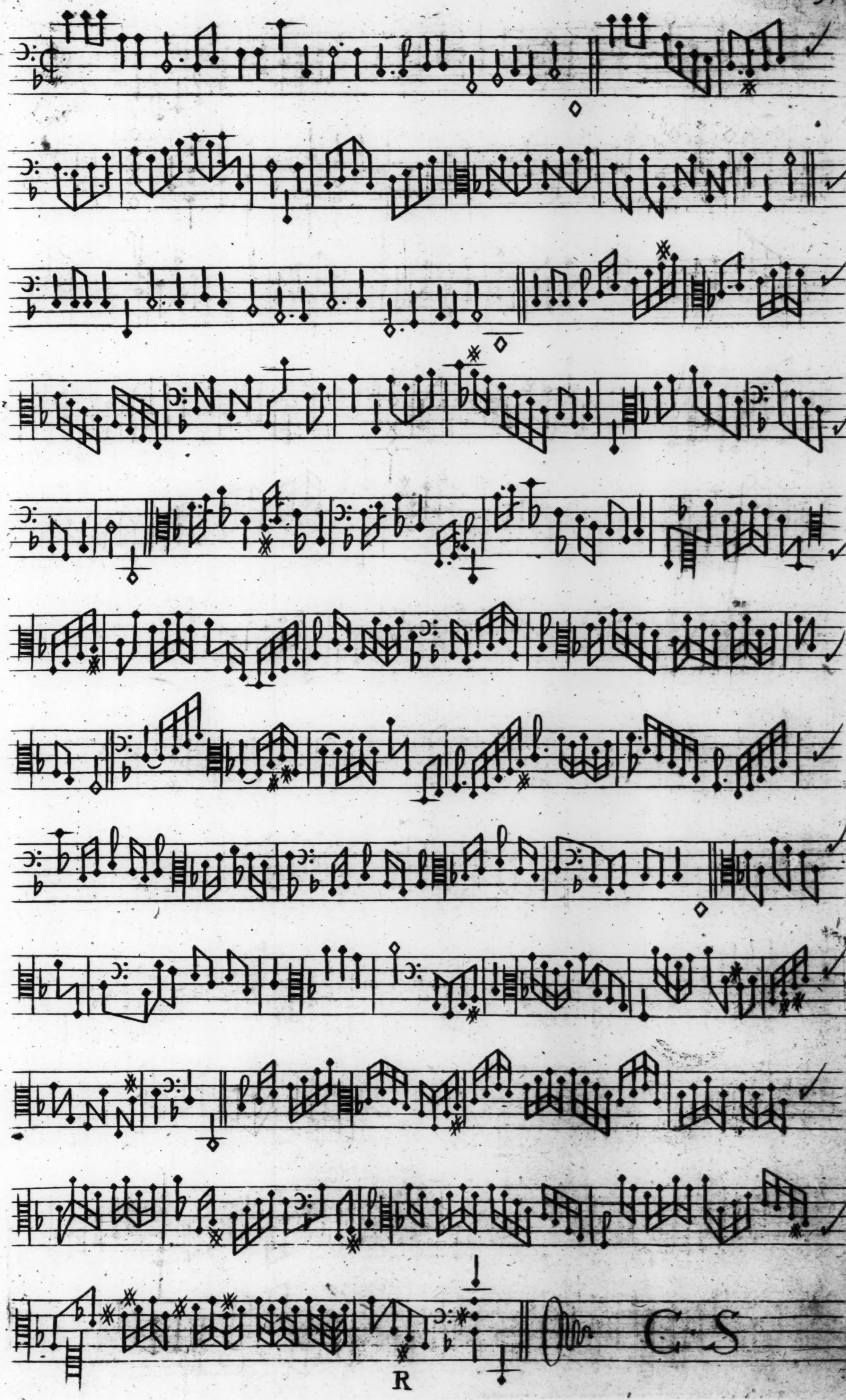
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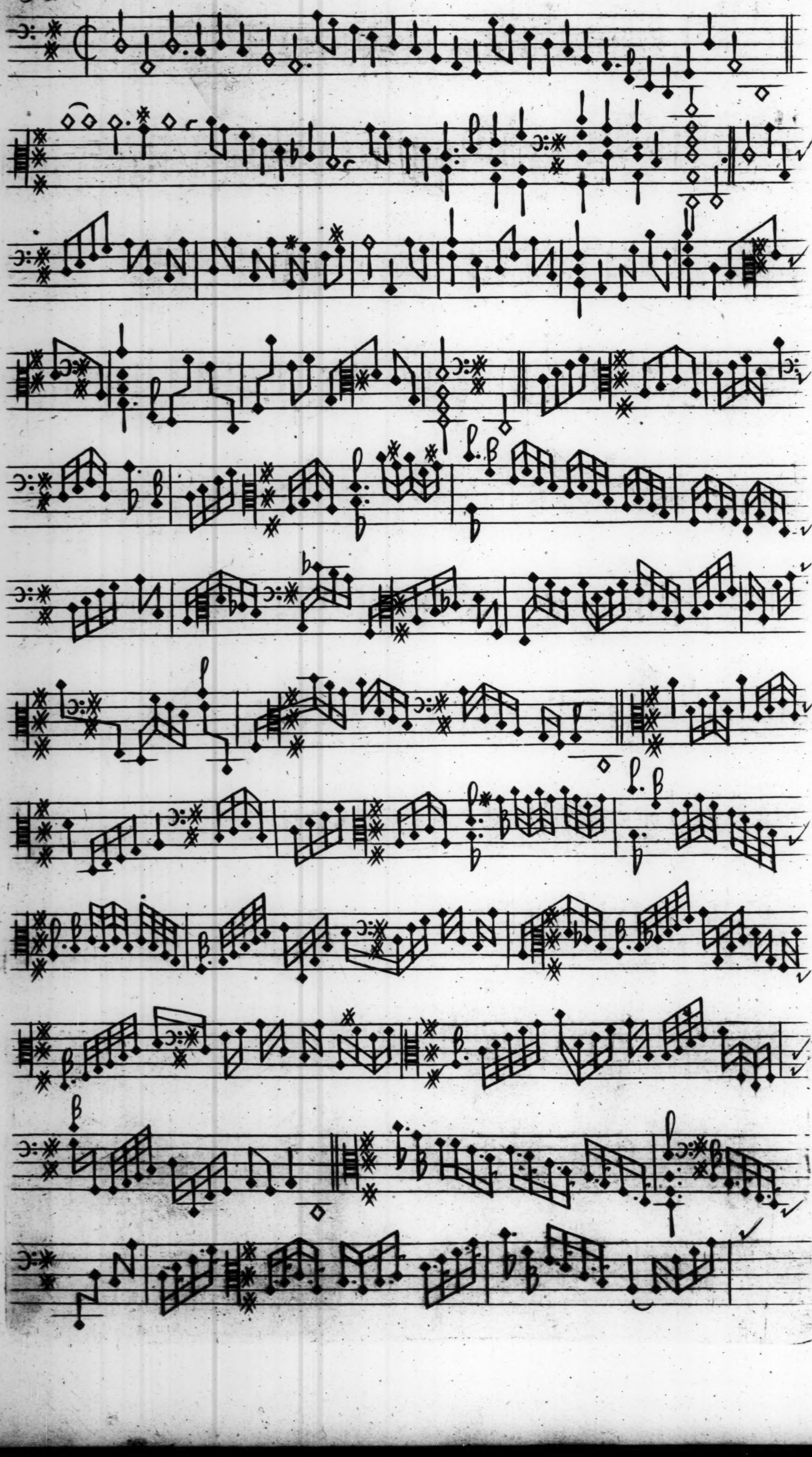




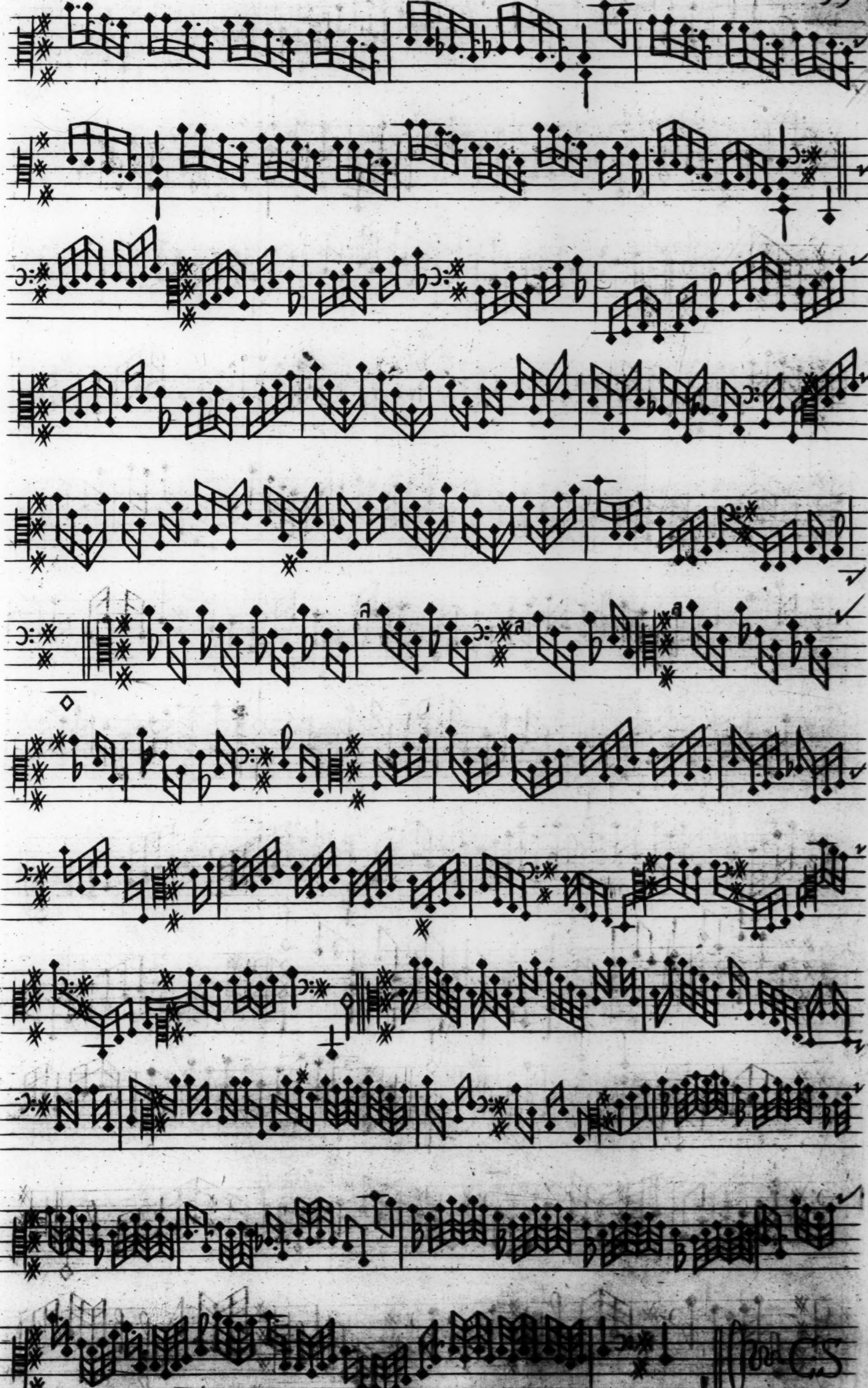
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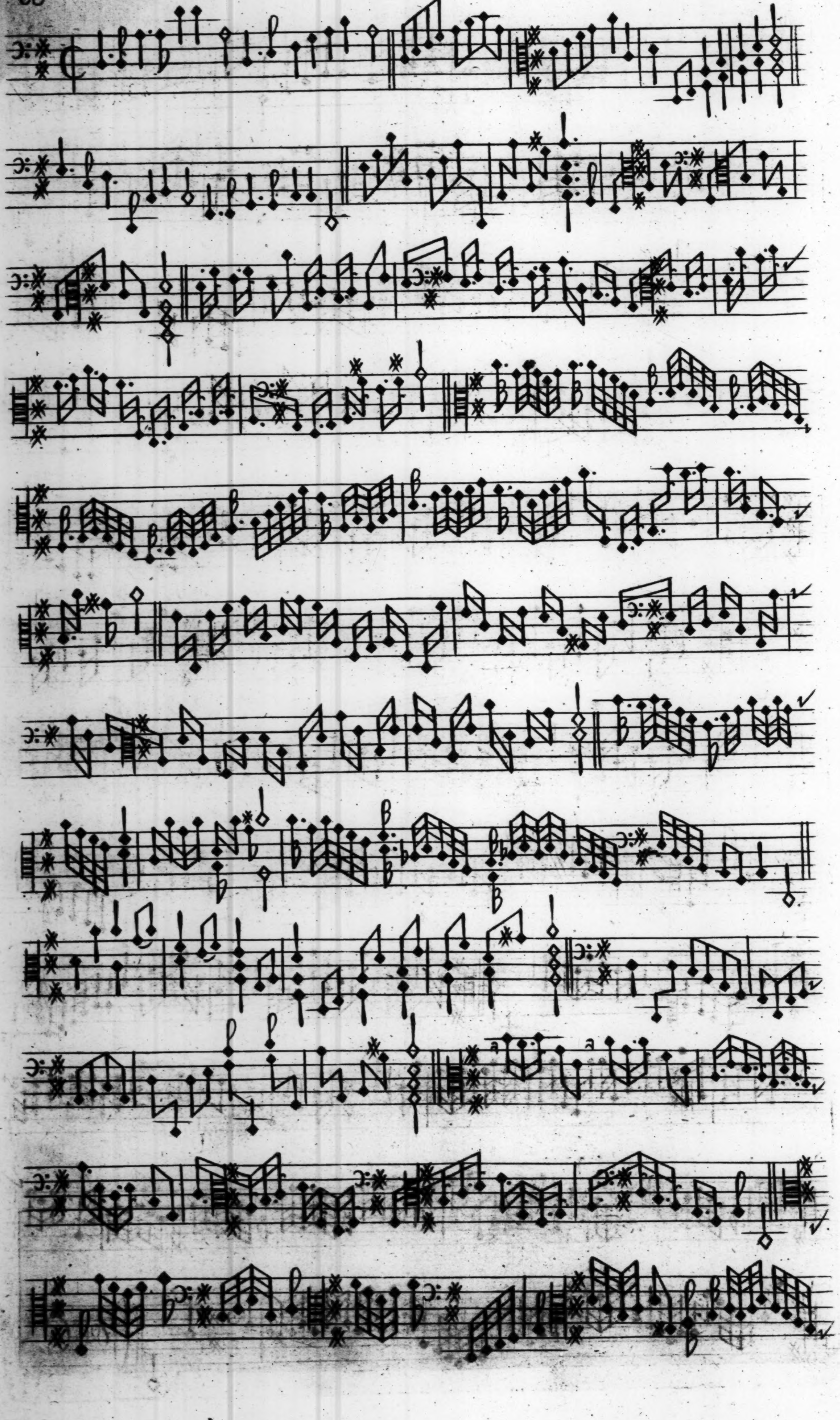


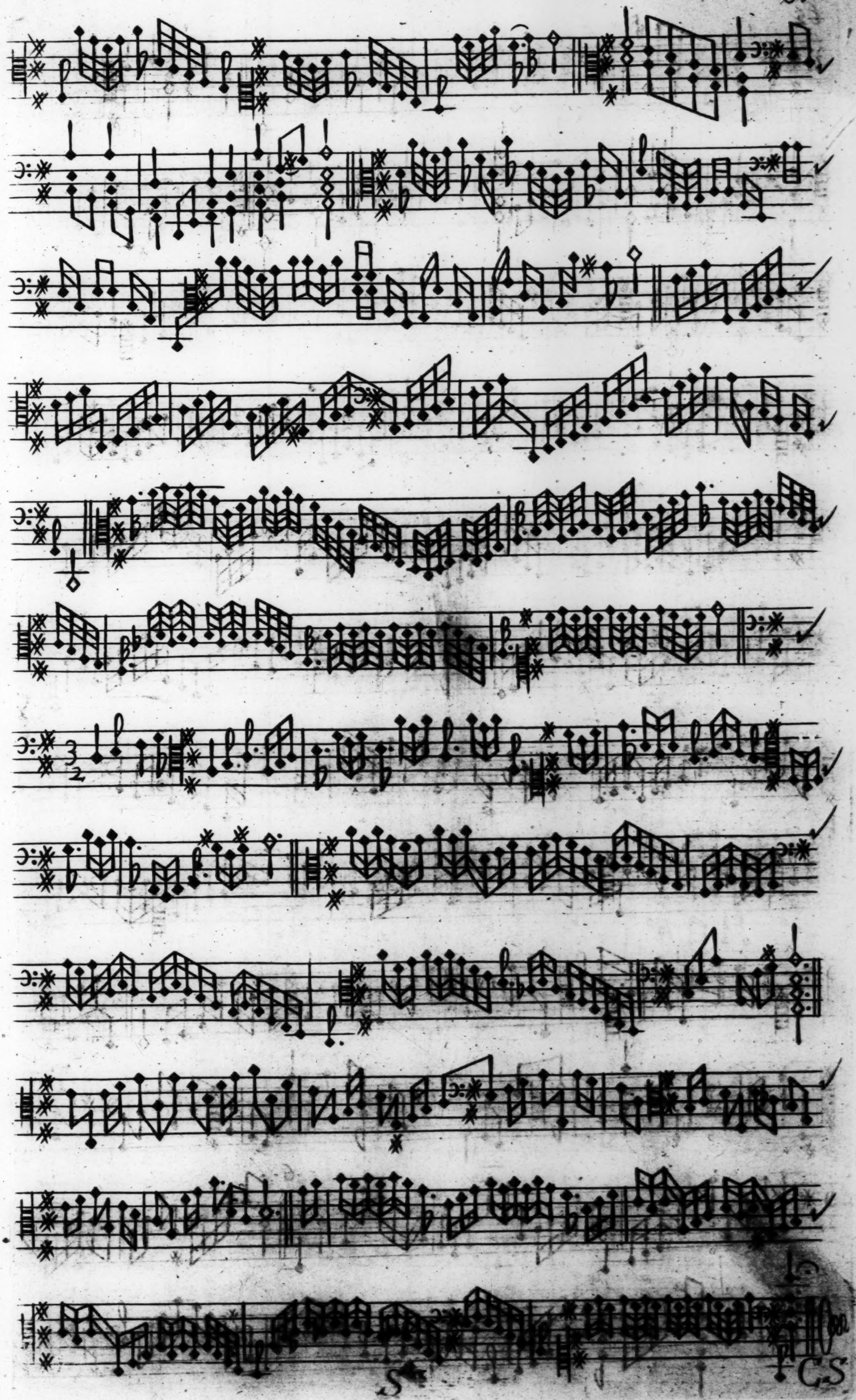
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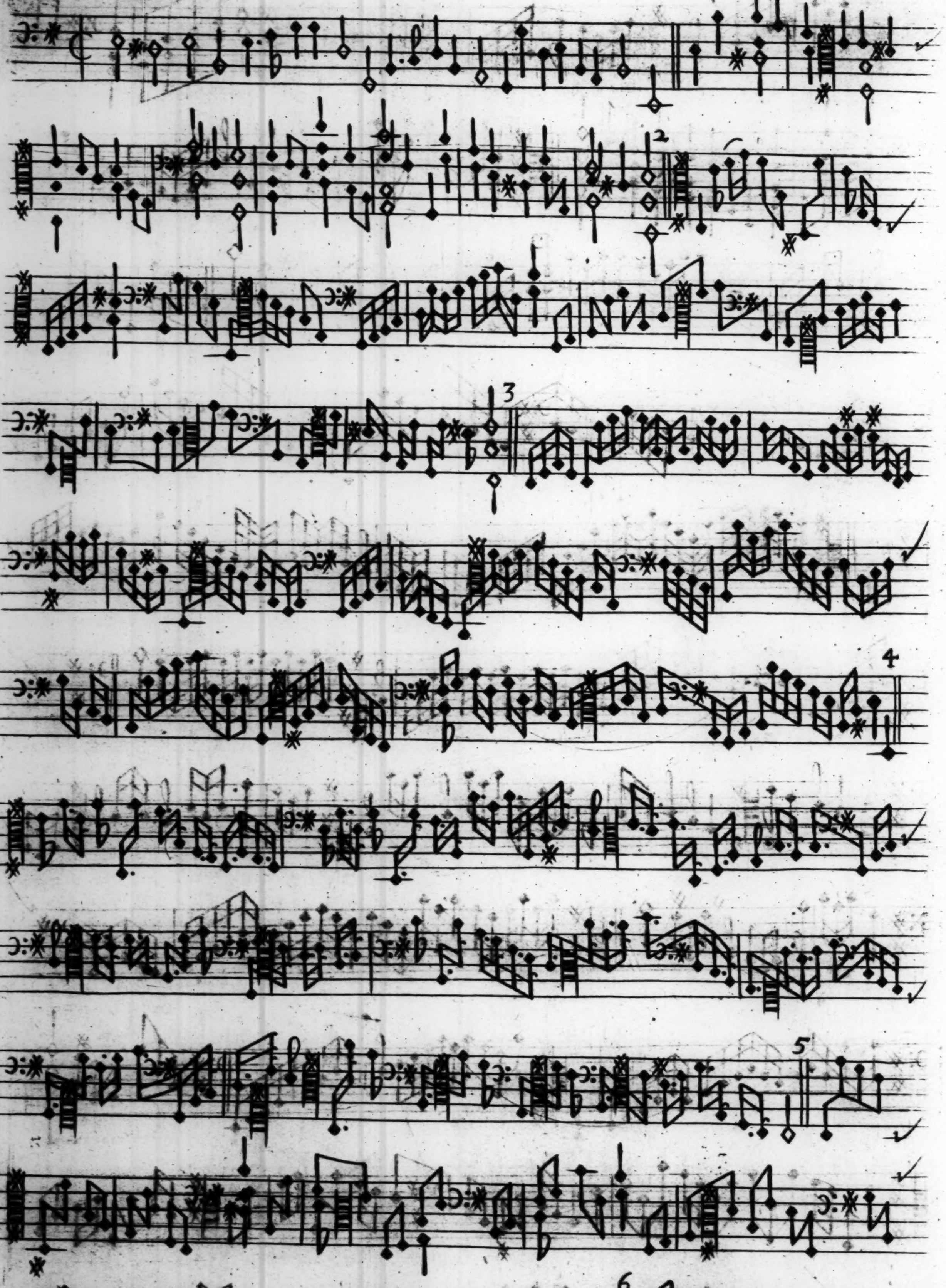




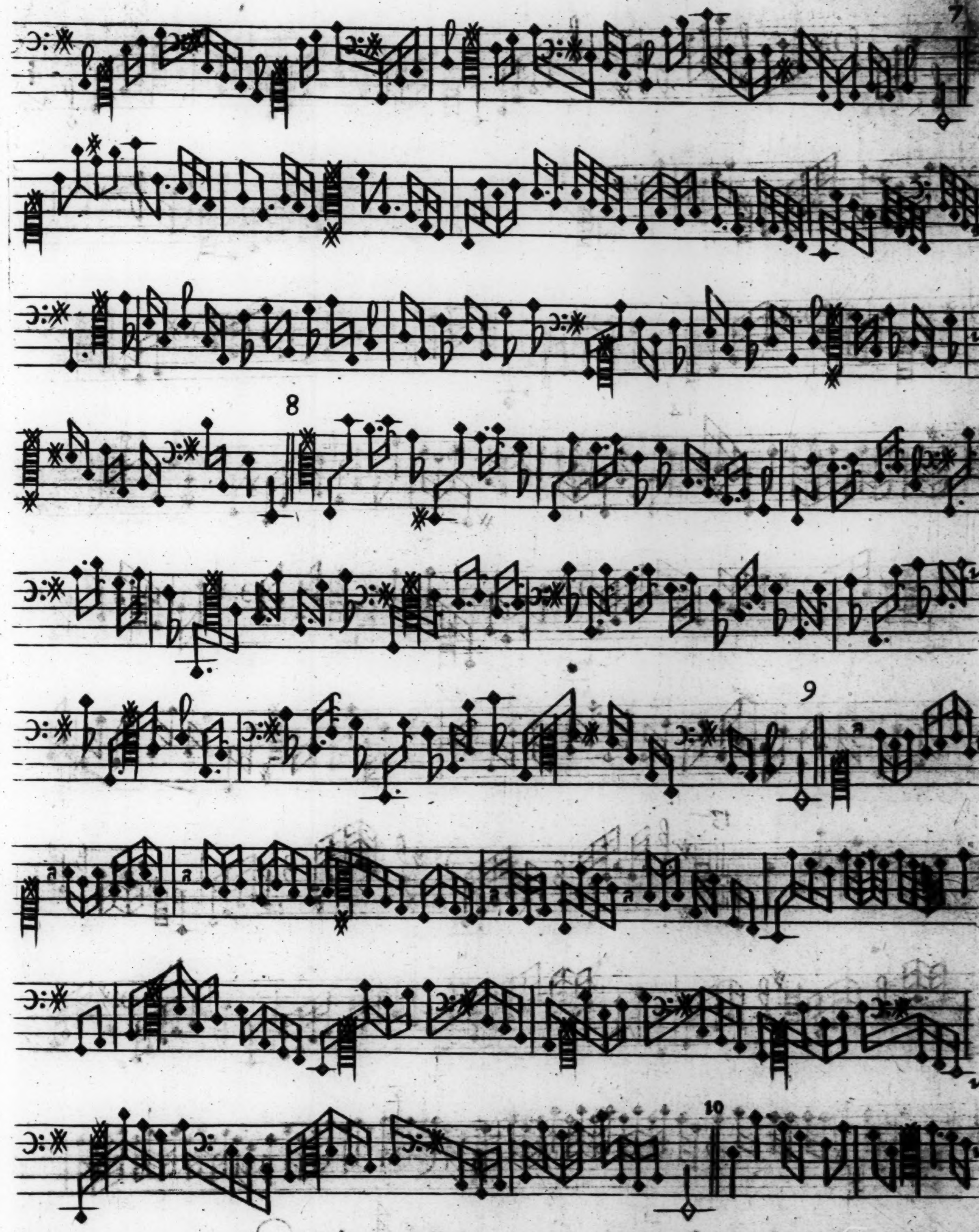
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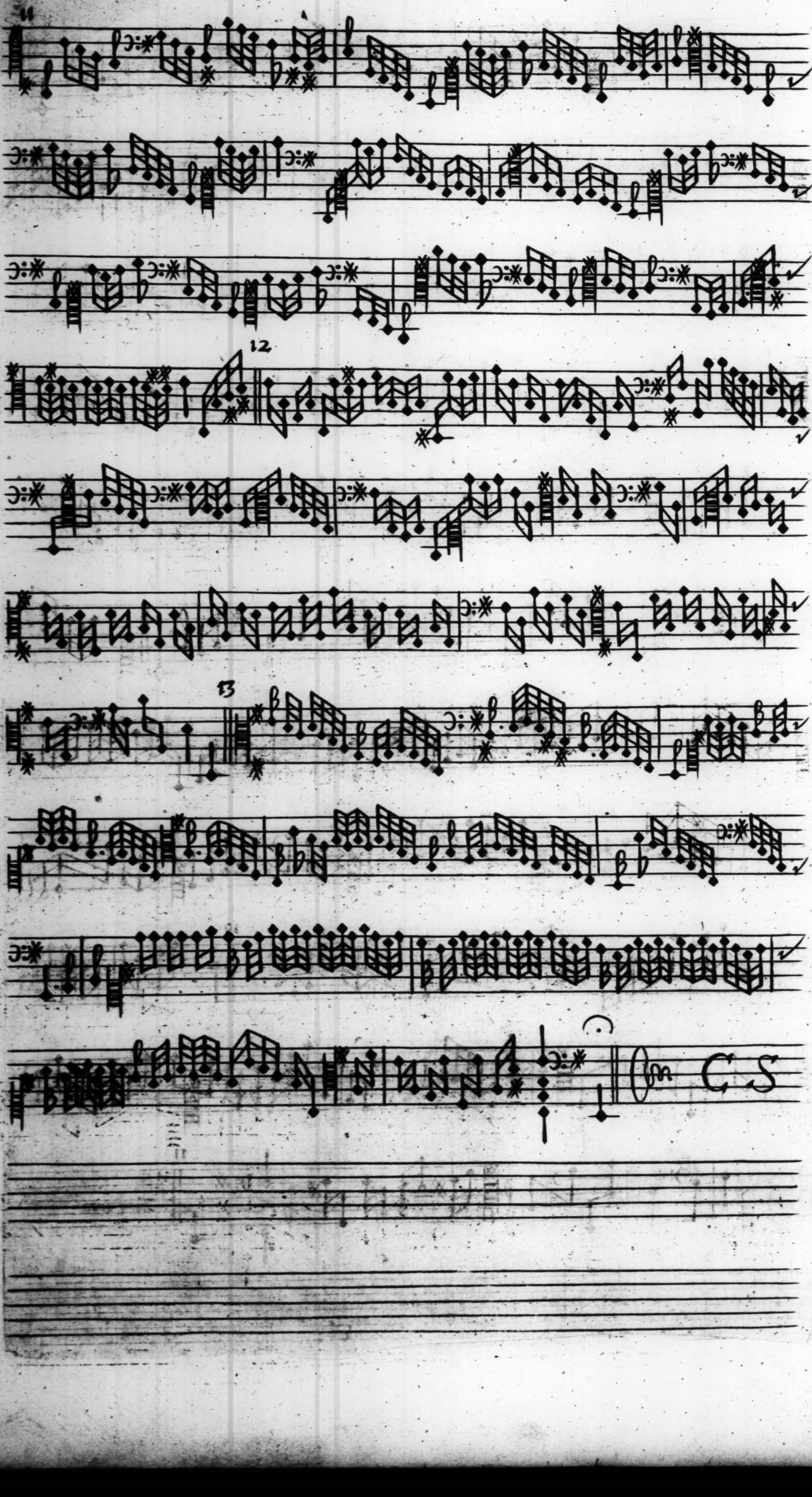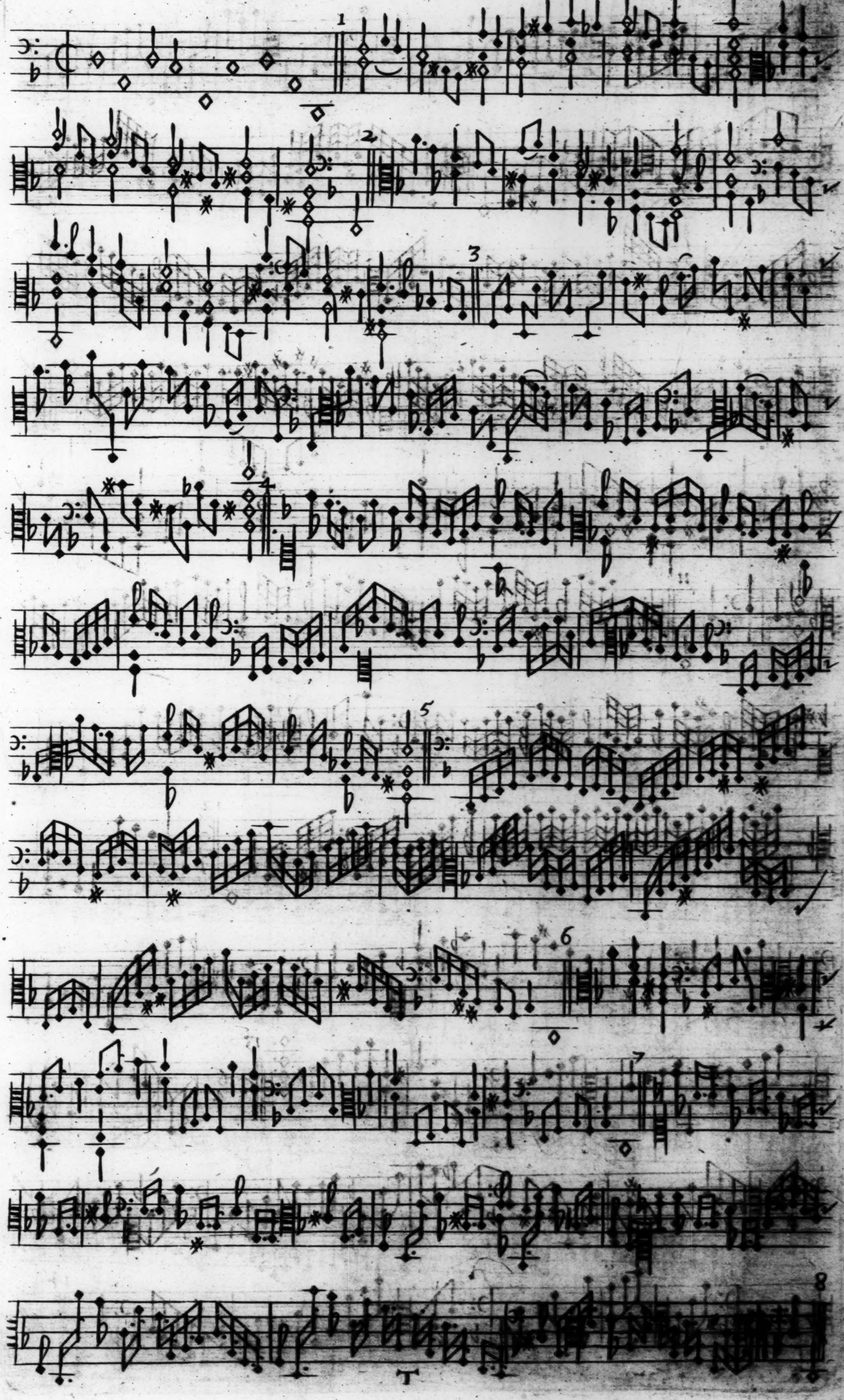




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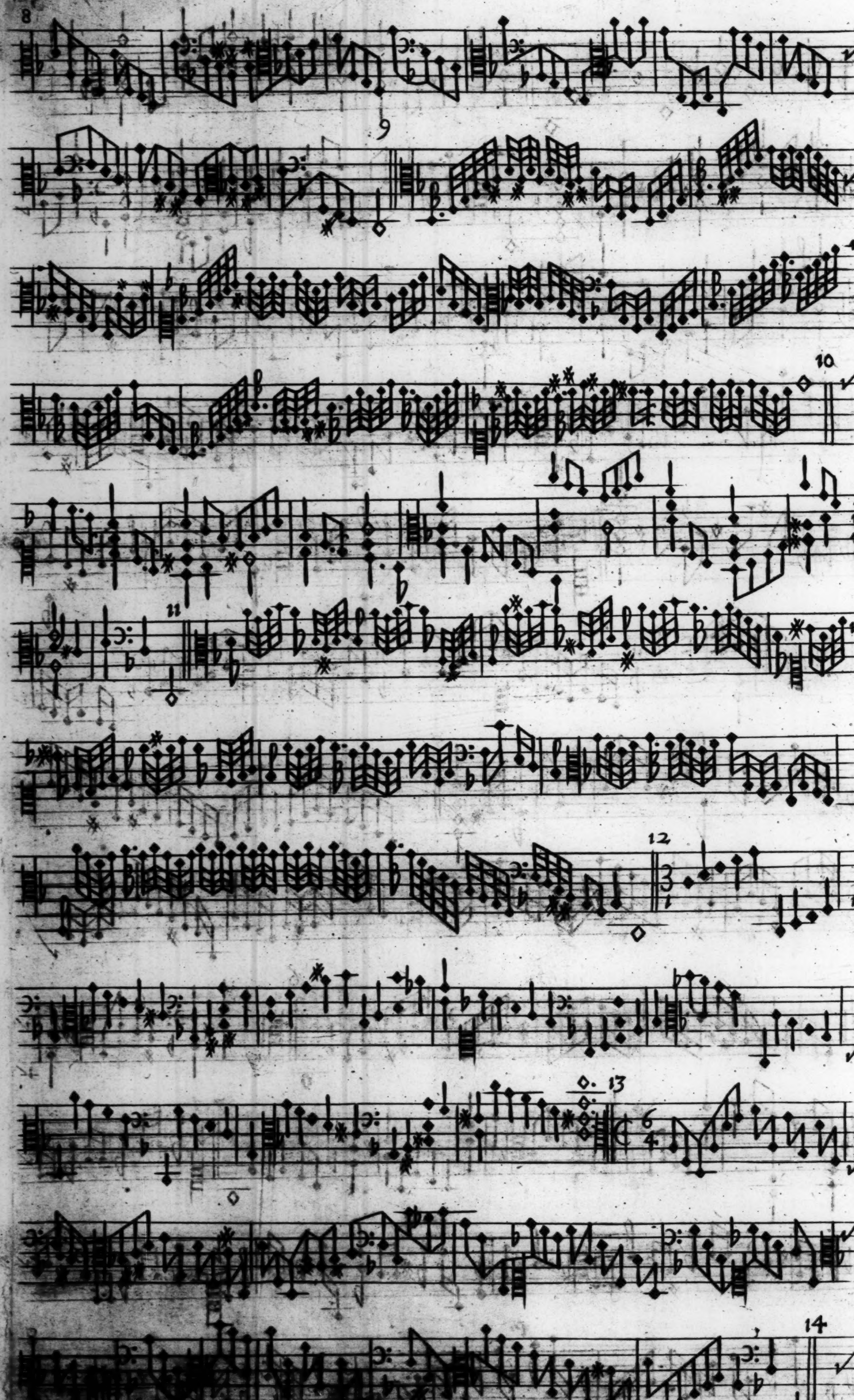


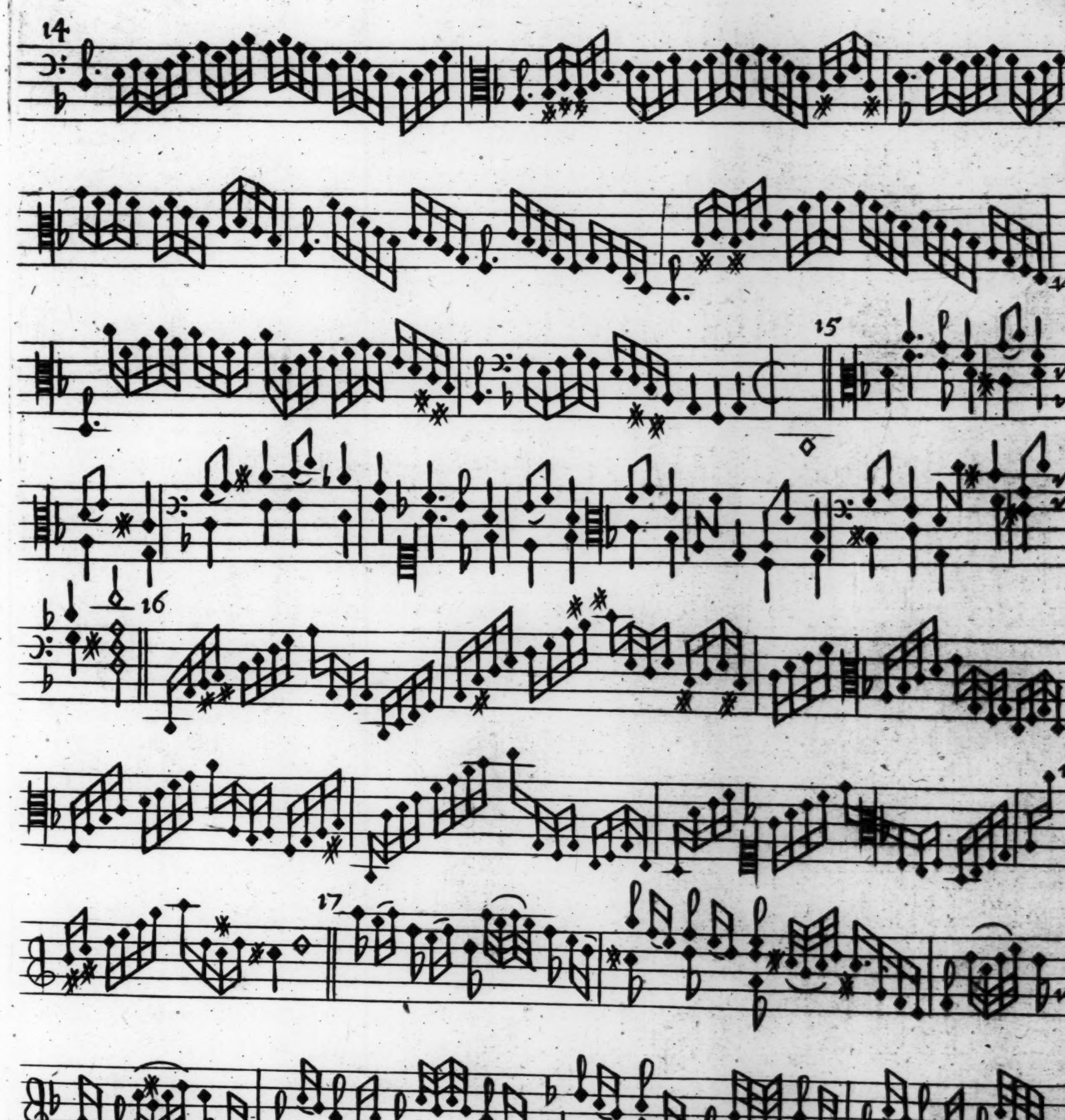


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